



SOUTHWEST ARTIST AND EDUCATOR

Annita Delano

Interviewed by James V. Mink

VOLUME I

Completed under the auspices
of the
Oral History Program
University of California
Los Angeles

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INTRODUCTION

Annita Delano was born in Hueneme, California, to Thomas Abisha and Margaret Hefner Delano, October 2, 1894. Her father was a jack-of-all-trades, but his specialty was beekeeping; and Miss Delano's early years were spent in a variety of California locations--from Los Angeles, where she attended grammar school, to Porterville, where she received her high-school diploma.

Her talent for art revealed itself early, and she undertook teacher training in the fine arts at the Los Angeles State Normal School, forerunner of UCLA. She earned diplomas in elementary and secondary education at the Normal School, and graduated in 1917. Miss Delano then began a long period of study and development, spending the summer of 1922 at Columbia University and touring the museums of the East and Midwest. She studied under theatrical designers Wilhelmina Wilkes, Dickson Morgan, and Norman Bel Geddes. In 1928, she toured Europe, studying modern architecture and painting, and attending the convention on International Art in Industry held in Prague.

In the late twenties, John Dewey and Albert C. Barnes visited the new UCLA campus at Westwood. Meeting them played a dramatic role in Miss Delano's life. The next year, 1930-31, she accepted an invitation to study under a

scholarship at the Barnes Foundation in Merion, Pennsylvania, where she did original research in the application of the Scientific Method in painting analysis. The course culminated with a four-month period of study in Europe.

From that point on, Miss Delano's artistic career accelerated sharply. Her work was shown at the California Palace of the Legion of Honor in San Francisco in 1933, a two-gallery show that included forty-four of her paintings. She had one-man shows at the Ebell Club, UCLA, San Diego State College, and the California Art Club.

By far the most important influence upon her creative genius has been the color and shape of the Southwest. With students, fellow artists, and good friends, Miss Delano traveled twenty-eight times into the Indian country of Arizona and New Mexico, absorbing the landscape, the milieu, and the existence of the Plains and Pueblo Indians who populate the back country. In 1938-39, nineteen of the oils and watercolors she painted in New Mexico and Arizona were assembled for a traveling show that toured the museums of New Mexico, including Roswell, Albuquerque, Santa Fe, San Miguel, Las Vegas, and Gallup.

In the forties, fifties, and sixties, her work was shown in galleries from San Diego to Fresno. Fifty-two paintings were shown at Whittier in 1952, and sixty oils, watercolors, and ink drawings were exhibited at the opening

of the gallery in the original Dickson Art Center in 1952.

Miss Delano has contributed to numerous exhibitions of the California National Watercolor Society since 1923. She won the Henry E. Huntington Purchase Prize of the California Watercolor Society in 1925 with the first watercolor purchased as part of the Los Angeles County Museum permanent collection. Betata kin Ruins and Zuñi Indian Dance, two watercolors, are represented in the American Library of Color Slides of the Metropolitan Museum and the Library of Congress. White Limestone Canyon, a watercolor, was in the Artists for Victory show of the Metropolitan Museum of Art in 1942.

Miss Delano designed and executed sgraffito murals for the home of Dr. H.R. Rey in Oxnard, the home of Stanley Miedecke in Avenal, and for her own home on Cloud Lane in Brentwood.

Her professional memberships have included the California Watercolor Society, the Aesthetics Association, and the Friends of the Bauhaus, the latter resultant from her meeting with Bauhaus faculty in Dessau, Germany, in 1928.

In addition to her work as an artist, Miss Delano was prominent in the growth of the UCLA Department of Art through the years. She became an instructor of art at the Normal School in 1918, and remained as instructor until 1943.

She subsequently was named assistant professor, associate professor, professor, and finally, upon her retirement, emeritus professor of art, a position she maintains today. She served on numerous departmental committees as well as the Student Scholarship Committee of the Academic Senate. She has been a member of the Faculty Women's Club, the governing board of the UCLA Patrons of Art, and a sponsor of the Westwood Village Art Association.

During 1925 and 1926, Miss Delano was managing editor and editor of Dark and Light, a UCLA publication. She has contributed articles to Art Education and Southern Alumnus.

In the following pages, which consist of a verbatim transcript of tape-recorded interviews made with the UCLA Oral History Program, Annita Delano recalls her experiences as artist and instructor at UCLA and as member of the art community of Southern California. This interview is part of the Program's University History/Fine Arts series. Records relating to this interview are located in the office of the UCLA Oral History Program.

INTERVIEW HISTORY

INTERVIEWER: James V. Mink, University Archivist and Director, Oral History Program. BA, MA, History; BLS, University of California, Berkeley; Certificate in Archival Administration and Preservation, American University, Washington, D.C.

TIME AND SETTING OF THE INTERVIEW:

Place: Annita Delano's home, 12520 Cloud Lane, Los Angeles, California.

Dates: January 21, 22, 28, February 11, 18, 25, 26, March 11, 18, April 1, 9, 22, 29, May 6, 7, 1971.

Time of day, length of sessions, and total number of recording hours: The interviews took place in the early afternoon. The sessions averaged three and one-half hours in length. Approximately seventeen hours were recorded.

CONDUCT OF THE INTERVIEW:

The interviewer pursued a full biographical study, with emphasis on the respondent's career at UCLA as a professor of art. The major purpose of the interview was to obtain information about the history of the UCLA art department during the period she was a member of the faculty. A further objective was to obtain information about the Southern California art community from 1910 to the present, including individual artists, art organizations, galleries, etc., with whom the respondent was familiar. The interviewer also attempted to document Miss Delano's career as an artist, with emphasis on her changing attitudes toward art as a medium of expression.

The interviewer had access to personal papers of the respondent. He also introduced art department records from the Chancellor's Office during the interview to substantiate or refute statements by the respondent and to prompt her memory regarding the history of the department.

In general, the interview was directed to a chronological approach with topical digressions.

EDITING:

Editing was done by Joel Gardner, Editor, UCLA Oral History Program. He checked the verbatim transcript against the original tape recordings and edited for punctuation, spelling, paragraphing, and verification of proper and place names. Few stylistic changes were made. Words and phrases inserted by the editor have been bracketed. The final manuscript remains in the same order as the original taped material.

Miss Delano reviewed and approved the edited transcript, making no deletions and few additions. She assisted in supplying spellings of names not previously verified.

The index was prepared by Joel Gardner, who reviewed the edited transcript before final typing and wrote the introduction. Other front matter was prepared by the Program staff.

SUPPORTING DOCUMENTS:

The original tape recordings and edited transcript of the interview are in the University Archives and are available under regulations governing the use of permanent noncurrent records of the University.

A video tape recording of Miss Delano was done June 11, 1976, at her home. She describes the technique she used to create an outdoor sgraffito mural for her home and also comments on selected paintings and watercolors from her output as an artist.

Records relating to this interview are located in the office of the UCLA Oral History Program.

TAPE NUMBER: I, SIDE ONE

JANUARY 21, 1971

MINK: I thought to begin with this afternoon, Annita, we would discuss your early life. To begin with, when were you born?

DELANO: Well, that was quite a long time ago. October 2, 1894 in Hueneme, California.

MINK: How long had your mother and father lived in Hueneme?

DELANO: They didn't live there; they were just down on a fishing trip. They had wonderful fishing there off of the wharf (it wasn't a town; it was just a few houses), and they rented a little house just to have a picnic. And I just came; that's all.

MINK: You came unexpectedly.

DELANO: Probably sooner than they expected. Anyway, I was born there. They really lived in Saticoy, which, again, was just a small place. At that time, any of those places around Ventura County could have gone on and might have enlarged and might have become a large town, but Saticoy didn't develop. It's just more or less part of the orchards around there at this time. But the time my father wanted to go there, they were developing lemons and crops of that nature and walnuts, and so a young

man could just get a job in the farms around there.

MINK: Is that how he happened to go?

DELANO: That's how he happened to go there. Beyond that, he had bees. He always kept an apiary, and there were good places to have your bees in those hills roundabout. When he didn't have to work on the bees and take care of them, he could get some money some other way.

MINK: Your father's full name was?

DELANO: Thomas Abisha Delano.

MINK: And your mother's full maiden name?

DELANO: Margarita M. Hefner. A German name.

MINK: The Delanos date back in California history, and many of them were sea captains.

DELANO: Yes, that's true. Yes, they were. My grandfather came as a young boy only sixteen years old with his father, who was Charles Abisha Delano and was a captain. He-- that is, my great-grandfather--had a vessel which came several times to California around the [Cape] Horn.

He brought my grandfather with him in 1849, and both of them searched for gold. After they landed in San Francisco, they took a little boat up the Sacramento River and started to find gold, just as many other people did.

MINK: Of course, by the time you came along, they were either very old or dead.

DELANO: Yes and no. I knew my grandfather--not very well,

but I visited in the house he built in the Bouquet Canyon. They called it the East Canyon at that time. It was actually right at the mouth of the Bouquet Canyon, northeast of Saugus, California.

MINK: This was a farm?

DELANO: Yes, they called it a rancho, and they built an adobe house there. Originally he built a New England-type house in what they called the Pueblo of Los Angeles after he married his wife.

MINK: Whose name was?

DELANO: Her name was Soledad P. Vejar.

MINK: She was of Mexican descent.

DELANO: Well, Spanish, from Mexico. Actually, her father, Juan Vejar, and his two brothers, Ricardo and Ramon Vejar, were born in San Diego just at the beginning of the time the Mexicans were coming up to, or were immigrating here to, California.

MINK: From the time that your father was very young, he grew up in Los Angeles?

DELANO: Yes, he went to the first school there in Los Angeles. I think they called it the Spring Street School. They lived in the New England-type house that my grandfather Delano built. It was a two-story house. I'd have to look up the street, but it would seem to me it was on San Pedro and Seventh. They had pear orchards

and vineyards round about the place, and the children that were born there went to the Spring Street School.

MINK: And so your father, during all the time that he was growing up and then later, was involved in farming?

DELANO: Yes, working with his own father: that is, they lived in Los Angeles and made a living in different ways. Then they had a smallpox scare, and lots of people felt they could make a better living if they would take up farming. So they went out into the hills someplace.

Lots of them left at that time, or sometimes they kept two places going. So my grandfather went up near the top of the San Francisquito Canyon, and built an adobe in there, and then built the roads leading down the San Francisquito Canyon. And the stage stations came through that road, the earliest stations going to San Francisco back and forth. They maintained a station in that adobe house. I don't know just how long--I think maybe over a year or two--they lived in that place, and then they decided to build a bigger place and go to ranching and have a stage station farther down. So they went on farther down to the mouth--well, actually to the foot of the mountains at the place called Castaic.

MINK: Castaic Junction, as it's called?

DELANO: Yes, Castaic Junction. But it was in the mouth of one of those canyons near the highway now.

MINK: That would be near where the present Sheriff's Honor Farm is, then?

DELANO: Yes, they had all of that land. They took out homesteads and farmed land all around there. And they built an adobe there, too; some children were born there. I don't know how long they maintained that place, but I guess if you're going to have a homestead you have to maintain them a certain length of time. Then his idea was to take out more homesteads as the boys got older. So they got adjacent pieces of land, built another adobe, and this one was quite large--I remember going to that one at the foot of the Bouquet Canyon.

MINK: So your father was involved in this enterprise and grew up more as a rancher.

DELANO: As a rancher with his father.

MINK: I see. How was it then that he decided to come to Saticoy?

DELANO: Well, now, there were numbers of years in which he and his older and younger brothers, if they were old enough, worked at everything there was to do on that ranch near Saugus. They farmed; they bought farming implements and farmed for other people; and they had their own vegetable garden and orchards. They raised cattle and everything to maintain a place like that, and developed their own water, and even some mining--

they took out a mining claim.

MINK: What kind of mining were they doing?

DELANO: Gold. I have the papers on that. I don't know how much gold they took out, but they did do that. And I don't know if at one time my grandfather wanted to take out a claim in the borax mines, too. And I think there's a story about that, but I don't know too much about it. Anyhow, my father was just one of the many sons.

MINK: How many sons do you remember there were in that family?

DELANO: Charles, Will, Fred, my father Thomas, their sister Mary, Frank and George all lived and I knew them, but they had about six other children that died in one week with some sort of plague. They called it German measles, but nobody knows; they didn't have a doctor. They all died within a week's time. Then when my father, who helped his father with all his other brothers--and even to the point where they couldn't go to school very much after they left the main pueblo.... They learned to do all kinds of things. They made wagons; they kept the harness in shape; they made the houses; they dug wells and maintained them--self-sufficient.

MINK: Totally self-sufficient.

DELANO: Yes. And sort of a New England thing from the

Delanos, you see. They were not only shipmen or had ships--it seemed like there were a lot of them that had ships--but they also were farmers back there in New England, because some of the old letters written out to the family here complain about their not going back to New England and "Why was it?" Well, here they were trying to make a living out of these sort of desert-like hills that we have here.

MINK: And how was it that your father decided to go over to Saticoy?

DELANO: Well, he had bees when he was a young man before he was married, and he had his own homestead. He had to build a house on it and live in it as anybody did in those days. I think they had certain rules about having a homestead and proving up on it. So he had an apiary and sold honey from there as a young man before he married.

Then when he did marry, he heard that there were good places for bees in Ventura County, so they hauled the bees up that way and settled at Saticoy. He had a brother-in-law who had worked for his father Delano, and he married--well, he married my aunt, my father's sister. And he had bees also, so that the two of them were sort of companions and decided to go to Saticoy. That's why. They worked together more or less.

MINK: Then you grew up in Saticoy and attended the

schools there?

DELANO: No, no, because they moved around with the bees. The weather wasn't very good sometimes--they'd have dry years and the bees wouldn't make honey. And they even moved up to Bakersfield at one time with the bees. I remember that journey. That was something.

MINK: How did you go?

DELANO: We went on a big wagon, and most of the furniture was piled on that. There was a second smaller wagon. My mother baked a lot of bread and put it in a great big tin can, a sort of a squarish can--I've never seen one like it since, but I can remember that with the good fresh bread in it--to last a week. We went on up over those mountains around through Tehachapi. This was a terrible road to get up into Bakersfield--the horses and everything they had, the apiary. This other man who had married my aunt--that is, Frank Teachout--he was up there, too, with his bees. They thought they'd make a lot of honey up there because there were new settlements and orchards going in.

That didn't last too long, and so they came on back to Newhall and found places for the bees in the hills around Newhall. Then I was getting old enough to go to school, so they thought, "Now we'll have to move to Los Angeles because Annita's old enough to go to school."

MINK: Were you the first?

DELANO: I was the oldest of the children.

MINK: The oldest of the family.

DELANO: Yes.

MINK: Maybe right now it would be good to say how many others.

DELANO: There were five of us altogether there. All of them were born in Saticoy except me. I was born in Hueneme. I had one brother and three sisters.

MINK: So you were in Newhall, and you were getting old enough to go to school.

DELANO: Yes. They weren't actually in the town of Newhall. They traded there in that famous old store called Campton's where his father and my grandfather had traded for so many years. Yes, he had bees and established an apiary there.

Then they decided to come to Los Angeles. Now, there was just one road through those hills near Newhall, and my grandfather built that. He was the roadmaster and built that cut. I think Beals had something to do with it, too. Anyhow, I have the papers on how he supplied the workers for making those roads and have that little map that shows where they made some of the roads in through there. We had to come over that steep wagon road with all our belongings again. We had a couple of wagons, everything

piled on them, and they had to have big blocks on wheels to keep the whole thing from going down too fast and running over the horses. I can remember that as a child. At least it seemed to me it was dangerous. They finally got on down to San Fernando and then down on what they called the San Fernando Road. It is still called that, isn't it?

MINK: Yes.

DELANO: We stopped to stay all night at Sam Hunter's place. Sam Hunter's wife--that is Sam Hunter, Sr.--was my mother's aunt. So we stopped there. They had a nice big house at the turn of the road, and it stood out in those days because they owned all the property around there. The Hunters were meat people. They had packing-houses in there on Tropic Road--I think it was on Tropic Road--in those old days. Anyhow, I can remember camping, if you please, back of this house on the edge of the Los Angeles River, and it was running smooth and clear--just beautiful, lots of watercress, a lovely place to camp.

MINK: And how long did you stay there?

DELANO: Just one night?

DELANO: My father had gone down to investigate to find a place where we could rent a little house to get started, to find out whether we wanted to stay. We took a little house around the bend of those hills. I just don't know what street it's on, but I remember it was below Jim

Jeffries's--the prizefighter's--home up in those hills. It was in there close to Sycamore Grove, maybe not that far out but somewhere in that region.

MINK: Near Arroyo Seco, then?

DELANO: Yes, it was, the avenue--I'd have to get a map-- Avenue 28.

MINK: Somewhere in the Highland Park area.

DELANO: Highland Park. That's what you call it. They didn't call it that then because there were just a few houses. We only stayed there one semester, then my father bought a place on Sierra Street, which is now a ghetto. It's a run-down place called Happy Valley now. But in those days there were little farms--oh, five or six acres. This appealed to him, so he bought this place from a man named Riddick. We stayed there most of the time that I was in grammar school. In fact, I went to the same grammar school all the time; that was the Gates Street School in East Los Angeles.

MINK: These were mostly farmers, then?

DELANO: Just farmers in through there.

MINK: Some merchants?

DELANO: Well, yes. In fact, the Los Angeles mayor when I was a child--[Reuben Wiser] Dromgold was his name, I believe--just lived a few blocks from where we lived. There were some very nice houses along on what they called

Downey Avenue and is now North Broadway. But it was called Downey in those days. And then the Woolwines lived pretty close to us--Martha Woolwine was a girl who went to school when I did, at this same school--and I think Woolwine had a lot to do with the early business of Los Angeles. I don't know whether he was a supervisor or what, but it was quite a noted family. You had no idea that it would ever become a place like it is now.

MINK: How big a school was the Gates Street School?

DELANO: Well, I was thinking of the principal. We called her Old Lady Rat's-tail. [laughter] Isn't that awful? Because she wore a pleated skirt that was long, and she carried a big bunch of keys on her belt, and her hair was frizzled--everything as children we thought we didn't like. And she strapped the children unmercifully. You could hear them screaming in her office. Oh, that's all gone out of the schools.

MINK: A lot of whipping going on.

DELANO: A lot of whipping.

MINK: Did you ever get called in?

DELANO: No. I was scared to death. I'd do anything to keep from getting one of those lashings. I think most of the girls--well, I don't know whether she whipped the girls.

MINK: This was a ...

DELANO: ...typical grammar school.

MINK: It was a desegregated school? There were boys and girls?

DELANO: Boys and girls. There were Negroes in our school then.

MINK: There were?

DELANO: Oh, yes.

MINK: Quite a few?

DELANO: No, just a few. We didn't have too many in the city anyway, I guess.

MINK: Any Orientals at all attending?

DELANO: I can't remember any. There was a Chinatown, but it was small compared to what it developed into later.

MINK: How did you feel about the education you received? Did you think it was sufficient, or did you think anything about it at all?

DELANO: Well, I thought they gave us a lot of drill.

I can remember the writing lessons, where you'd have to make so many copies and just drill and drill to develop a certain skill in it, of course. I remember one teacher named Miss Hagerty (she's from the old Hagerty family in Los Angeles, had the Hagerty stores later on). And she would give a little talk--this was in the sixth grade--about self-control. And I guess I needed it because I never forgot it, for some reason.

Then I can remember Dr. Moore coming to visit the school. He was the superintendent of schools.

MINK: Ernest Carroll Moore.

DELANO: Yes, Ernest Carroll Moore. He seemed like a big man to me then, and he sat up on a chair in front of the room and listened to the children recite.

MINK: Did he ever speak to the classes?

DELANO: I can't remember that he spoke, but he did speak to the teachers and I guess give them some advice. He hadn't been called to Harvard yet, where he went later to teach philosophy. But I do remember him when he was the superintendent of schools in the Los Angeles City Schools.

MINK: And you continued in the Gates Street School then through the eighth grade?

DELANO: Yes.

MINK: After you graduated from there, did you go to Los Angeles City High School?

DELANO: Yes, I went to the first, the beginning of Manual Arts High School.

MINK: You mean by "the beginning" it was the first year?

DELANO: I think it was the first year. I'd have to check that. But I believe it was in the early years of that school. But my family only stayed long enough so that I only finished one half-year and then they moved to the San Joaquin Valley after that.

MINK: Where did they go?

DELANO: To Terra Bella, which was a new town where people were going to plant orchards, especially oranges or grapes. There were some Los Angeles businessmen who put money into the town and helped start it, like the Hellmans, for example. My father got some acres there and planted an orchard.

You know, back on that farm in the Bouquet Canyon when he was a young boy, I found out that they were always sending to the government for literature on everything: how to grow this and that, how to take care of bees. They depended so much on the government for their know-how. And of course they believed in doing everything for themselves. If they would have to have a well, you put in the well. And so he carried that out all his life. It was only recently that I realized why he was able to do so many things.

MINK: In the matter of going to Terra Bella, he saved up the money to buy the property as a result of farming in the Los Angeles area?

DELANO: He was going into real estate business before he left for the San Joaquin Valley. And so when he went up there, he continued to sell ranch lands, and it seemed to be the only thing he was interested in doing, aside from his ranching.

MINK: Then in Los Angeles he not only ranched, but he also sold.

DELANO: You mean the place on Sierra Street?

MINK: Yes, when you lived in Los Angeles.

DELANO: No, he didn't sell anything from that place; it was too small in a way. He just worked in real estate.

I guess there were some bad years, too, where you'd have to look for a job; and he liked to do carpentering, and he could do it very well. I think he worked on the first Occidental College buildings at one time, when they were first building the colleges there.

MINK: But he did have the money to buy the land?

DELANO: He kept his bees going all these years, and he'd have to leave the city and go up and take care of them in the Newhall area. But the land in the San Joaquin Valley, I don't remember whether he paid outright for it. I mean, he had enough down payment at least to start the place there and have it equipped. He bought nursery stocks, nice oranges. But in 1913 there was a terrible freeze, and the people in the citrus business hadn't developed the means they have today to keep things from freezing; so in one night we were wiped out. In 1913 Southern California endured one of those dreadful freezes. Everything was knocked out in one night. He came right back--I mean he continued--to try something else. He

put in grapes and did raise a lot of nice grapes.

MINK: So you went to high school...

DELANO: ...up there in Porterville, yes. That was twelve miles away from Terra Bella.

MINK: Did you go back and forth every day?

DELANO: Back and forth on the train, and I'd always be half an hour late, which wasn't too good. But then my father got one of the first automobiles up there at that time. But he was using it for real estate business, and so he bought me and my sister Margie a buggy. We had a horse for the buggy, and we drove back and forth to high school every day.

MINK: What was the high school like there? It was smaller, I suppose, than in Los Angeles.

DELANO: Yes, they had a more or less classic attitude towards everything and courses which would prepare you for college. For example, I thought I was an artist when I was a child, and they only had one half-year of art. As I look back on it, it didn't amount to very much, but it wasn't inspiring, anyway, to me.

MINK: Were those the first art lessons that you had?

DELANO: Except what occurred in the Los Angeles City Schools under--gee, I've forgotten whether it was Miss [Mae] Gerehart then or not. I overlap in time with Miss Gerehart, who was a noted supervisor of art in the city

schools. She possibly might have been the supervisor at that time, because we did have a lot of drawing, painting and design in the schools.

MINK: At the Gates Street School?

DELANO: Yes.

MINK: As well as at Manual Arts?

DELANO: Yes.

MINK: You said you had developed an interest in art even as a child. Does it date back to the beginning of your memory as a very young child?

DELANO: I think so. But I remember one incident. Now this may sound childish, but when we were living in East Los Angeles--and I mean by that not across into Boyle Heights, but the part around what was called Downey Avenue (or North Broadway, now)--we had a house up on a hill. We moved down closer to that school, so my father built what they called a bungalow in those days--the beginning of so-called bungalow buildings. There was a man painting up on the hillside under the eucalyptus trees, and I thought, I just had a feeling, that that's what I want to be: an artist. So I crept up near him. And I thought I wasn't disturbing, but he turned around and said, "Little girl, get out of here!" [laughter] I was just watching him paint, and I felt so thrilled. I still feel that attachment to the idea of painting,

that that's what I wanted to be. Of course, I wasn't through grammar school then. I must have been, oh, maybe seventh grade, sixth or seventh grade.

MINK: Did your parents encourage you at all in this?

DELANO: Yes, they got paints for me and any equipment that I wanted. I just kind of went on my own, and when I was looking for what to do after I got through with high school, I wanted to go to an art school. There were very few. There was just one that I remember up in the Arroyo Seco called Judson's Art School. If you wanted to become an artist in those days, you had to go to an art school or an art academy, and you didn't go to a university. Then I heard about the Normal School.

MINK: How did you hear about the Normal School?

DELANO: Well, I just don't remember now, but somehow I found out before we moved to the San Joaquin Valley that the Normal School had an art department, of course, and that you could have teaching. And that way you might have a job and continue with your art anyway. So that appealed to me, and I thought I'd investigate.

MINK: Were your parents able to help you to go to the Normal School if you could go?

DELANO: No, they were having a hard time. See it wasn't-- what year was that? Well, I graduated from high school in 1914, and I came down to the Normal School and lived

with an aunt of mine to go there first.

MINK: They remained up there at Terra Bella?

DELANO: They stayed in, yes, up there.

MINK: So it was through your aunt you heard about it?

DELANO: Well, no, I just can't remember how I found out about it. Maybe some of the teachers in the high school-- they must have known.

MINK: And so you moved down with your aunt to Los Angeles?

DELANO: Then I went on my own. I got a job while I was studying and earned my own living from that time on. I wasn't dependent on anybody.

MINK: What did you get a job at?

DELANO: Well I worked for Miss Halem, who was a home economics teacher in the Normal School. I really learned a lot about cooking and housekeeping and everything.

MINK: Oh, you kept her house for her?

DELANO: Yes.

MINK: Then you got this job through the Normal School?

DELANO: Yes.

MINK: That was shortly after you came down?

DELANO: About a year, I stayed with my aunt [Mary Grace Delano]. But it was so far. [She] lived out in Eagle Rock, so it was a long way. You had to go on streetcars--there was no other way--and change cars several times to get out to the Normal School. And now this was not what was called

the old, or first, Normal School.

MINK: This was the new one?

DELANO: This was the new one, when it first opened on Vermont Avenue near Melrose.

MINK: On Vermont?

DELANO: On Vermont.

MINK: Right. So there would be a long changing of cars. You'd have to go down to Los Angeles and then come out.

DELANO: That's right, clear out to a place up in Eagle Rock you had to go on the Red Cars.

MINK: I see. You came to the Normal School to start there, then, in 1915?

DELANO: Fourteen.

MINK: Nineteen fourteen. [tape turned off] So you entered in 1914; and at that time, I guess, as we've been mentioning while the tape recorder was off, it was a two-year course.

DELANO: It was a two-year course when I first entered, if I remember correctly.

MINK: And I notice that Nellie Huntington Gere was the chairman of the department. Can you tell me what was she like? What did she look like at that time?

DELANO: She was a very forceful woman who was practical and also very interested in the students, and you might say she had a warmth to her personality. But she was especially anxious to have the theories that she had

obtained in Columbia University [New York] carried out.

MINK: Was she of the Howard school?

DELANO: No, no, I don't know a thing about the Howard school. It was Arthur Wesley Dow, head of the art department at Columbia.

MINK: Yes, excuse me, the Dow, the Arthur Wesley Dow school. She was of that school?

DELANO: Yes, decidedly, yes. It seems that Mr. Dow had been quite a leader and inspired people to go out almost like evangelists and spread the gospel.

MINK: This was from the Teachers College?

DELANO: From Teachers College in Columbia, yes.

MINK: Could you explain what in essence the Dow school embodied?

DELANO: Well, Mr. Dow wrote a book called Composition, and he tried to give simplified terms to students of art who would go out in the public schools and try to bring art into everyday life. This was one of their concerns. Now the reason he wanted to stress that was that the industrial period had started in this country and in Europe, and the textiles were ugly, the furniture was apt to be ugly--anything that was mass-produced was ugly at the turn of the century. So it didn't seem to have the quality that you find in art that had been done by

hand most of the time for the objects that we live with, all the common everyday objects--the ceramics, the pottery, the furniture and textiles. A lot of stuff came out mass-produced and inexpensive. People crowded their houses with it, and there was no art in their surroundings.

MINK: Now, this would have been the ending of the art nouveau period, wouldn't it?

DELANO: Yes, it sort of overlapped with that, yes. But I mean his principles of art, he enunciated to go along with certain elements of art: you must learn these elements and principles. To my mind they were oversimplified, and I soon was clashing about it with other people in the department.

MINK: These were the types of principles that you were taught at the Normal School?

DELANO: Yes, and there were six principles that he enunciated. Do you want me to give them?

MINK: Yes.

DELANO: Proportion, symmetry, rhythm, subordination, opposition, and transition. Now, there's a strange assemblage of words there, that were worked out in different exercises that they maintained in the work at Columbia University. And then these teachers that trained under Mr. Dow went all over the country to bring the same thing into their

schools.

MINK: Here they were stressing more teaching you how to teach others art, is that correct?

DELANO: That's right. But there were some things that didn't follow in the bare outline of the theory, because, for example, in order to help people in their houses and, say, with textile design and so on, design was the big word--that you had to learn to design--and these principles helped you there. Then maybe the next afternoon after you've had a design course, you go out in the fields and paint. There you are drawing something, and it doesn't seem to conform with the things you learned in design class, and yet they wanted to structurize it, to make it, to force it to go--in other words, a kind of a formalized style of teaching. Their exercises became formalized in your mind, and you were supposed to search out the principles first and then make your application. It's like asking whether the egg came first.

MINK: Were there many like you in the art classes in the Normal School at that time who were not so much interested in learning how to teach others art as interested in learning in art as an expression and in painting?

DELANO: I don't think so. I don't know why I was disgruntled with some of the theory right away. I thought the method was too formalized or absolutistic, really.

But as I read in later years, read books that Dr. Moore introduced me to and philosophy and so on, I found that there was a good explanation for this: because many fields of learning used an absolutistic method, or tried to, even in the sciences. They could really explain art--which is a very complicated thing--much better if they'd let go of that rigidity of concepts and institute something that's ever so much more applicable to the person, the personality involved, much more imaginative, and able to recognize changing art as it comes along. This was the main trouble.

I got myself into hot water right away because I went to Europe and I was terribly interested in the first so-called modern art at that time--I mean, where's the end and the beginning of modern, after all? But at that time [there was] a change from the type of thing which had been pointed out in most of my classes as a student. And I revelled in it, naturally. But it wasn't to be the end and all. Who knows? Perhaps an artist in that situation would want to paint with a lot of brushing strokes like Renoir. But you weren't supposed to do that. You were to flatten it. Your space was to be more like Manet's space, let's say, because that was the vogue at the time. But Mr. Dow never explained that to the teachers, and they went out to give it like

a gospel.

MINK: Did you find the pictures that you painted-- because I'm assuming now that you did go out and paint landscapes when you were in your training school--were being criticized by your teacher?

DELANO: Yes, they were. But I found that Miss [Helen C.] Chandler, who was my teacher (and by the way I was the only student in one of her landscape classes at the time, the department was so much smaller in those days, you know), I found that she was really wanting to be an artist and had to work because her father died when she was young and a brother died and she had no way to earn a living unless she'd go to teaching, and she did.

MINK: Was it she that did most of the criticism of your early painting?

DELANO: No, but you see Miss Gere held what was called a criticism class. All the students had to bring their work in.

MINK: How many would go to that class?

DELANO: All the students who were in the whole department. And she would criticize everything from design to painting, you see. She was the critic with these principles.

MINK: And she criticized everything according to these Dow principles?

DELANO: That's right. Now, going back to those Dow

principles: that's another thing I didn't find out till later. I mean I absorbed this and I got A's in everything, I think--I found out later, because they didn't give us the records at that time you know. We had no grades when I was a student. They kept the grades; they never showed them to the students. Anyhow, I did understand everything they were giving and living through it, but later on I found out that these principles were very old, indeed. Those words came from the Greeks, most of them, and some of them came from the Orientals, but Mr. Dow never mentioned this. I mean, in other words, why didn't people go out and become leaders in their own right instead of following somebody, you see? It reminds me of the way people run down the road in China holding up the little red book and mouthing Mao Tse-tung.

MINK: What did Miss Gere have to say about your early painting? Can you remember any times in these classes?

DELANO: The classes came more after I started to teach there in the department.

MINK: I see. Well, before, now.

DELANO: Before? Well, I hadn't read as much to find out why I was a little disturbed by some of the formal training we had. So I really conformed, I guess, to everything, and my work just passed along with the

rest of the students.

I remember one project. You see, those buildings on Vermont Avenue were new, and the painters for the interiors had to come along and find colors for all the rooms, all over the campus. So they gave this project to the art department, and everybody painted sheets of paper for all the different types of rooms--from the assemblies to hallways, and science rooms, art rooms and so on, all over the campus. Then the papers were signed on the back and numbered with a key so we could tell just exactly where they were to go. When the art faculty walked as a committee, with several teachers from other departments and students from our department, they put up these samples on the particular walls where they were to be used. Every one that was chosen was mine. Even when there was a conflict--they didn't know whether to choose this one or that one--they were both mine. Now, I can't account for that, except for my feeling for color. And Miss Gere--I will never forget--they just thought that I had some gift about color. I don't know how else to explain it.

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MINK: First of all, was Miss Gere amazed when they chose all your colors?

DELANO: Yes, she was.

MINK: Was she annoyed or amazed?

DELANO: No, I think she was amazed, but I didn't know how to take it. I remember I walked at the back of the group, and the girls were sort of jealous of me, and I felt like I was isolated. I didn't belong any longer. I couldn't quite cope with the attitudes people took towards me. There were great stacks of papers with colors on them because we had to have different lighting situations, different work going on; and I really worked on the project because I was interested, I guess.

I'm not downing the Dow principles, but there weren't enough of them to encompass the whole range of so many art activities. They were very good for simplified areas and shapes; but, you see, he had three elements--he called them line, dark and light, and color. Now, he didn't include space, and that's a great mistake because an art department such as ours would be working with space, the space arts. Still, it should be an element or factor. (It should be something you measure, that you

conceive of. In a painting you may not measure it, but it's there. It's either deep space or flat space. It has some dimension in the work. And yet if you don't plan it, then it's unrelated. You're just planning lines, dark and light, and color. And actually dark and light is a part of color, too, so that's the way in which I felt it was oversimplified.

MINK: Now, you also mentioned, while I was turning the tape, this business of the grades.

DELANO: Oh, yes. They never gave us our grades while I was a student there in the Normal School.

MINK: Did they ever give you any explanation as to why they didn't?

DELANO: Well, we had an education department with people who were enthusiastic. It was a new campus with new buildings, and there was something about the fervor in the air over education. People were trying out new things. This was--how many years ago now?--back before the twenties that the Normal School, for a period, didn't give grades to the students. They kept the grades, and you either passed or failed. So if people are bringing that up today, it isn't something new. It's been done before, and it has some justification; I mean, you're working for your own objectives without thinking too much whether you're just working for a grade or not.

But the school was small in student numbers, you know.

MINK: Besides Miss Chandler and Miss Gere, you certainly must have taken courses from some of the other faculty. What about Miss [Esther Mabel] Crawford? Did you take any classes from Miss Crawford?

DELANO: Let's see. I just can't remember any courses from her. What did she teach? Do you have it there? Nineteen fourteen or '15?

MINK: Yes, this period when you were there.

DELANO: Let's see. Have I said enough about Miss Gere? Perhaps not. One thing I'd like to mention as I think about it now....

MINK: Except later on you will talk about Miss Gere in connection with the development of the department.

DELANO: Yes, I will. All right. There was a Belle Whitice, who was listed as a manual arts teacher, and then later became crafts and so on. She was an excellent craftswoman and she made fine leather work and textiles and all sorts of things that students felt they should have if they were going into the grades to teach. I wasn't very good at that. I remember one course in bookbinding, I guess I would have failed if she hadn't been so kindhearted. Anyhow, I wasn't very good at crafts.

Then there was Bessie Hazen. I didn't take any courses with her. She was a lovely person, from Canada,

I believe, originally. And she had a BA, not in art. You see, you couldn't get degrees in art. That's another thing. People had to go to art schools when I started to get my training, or in the Normal School. That's about it. Then we had a woman named Anna Pamela Brooks; later she became Mrs. Wycoff. Anyhow, she was one of the Columbia Dow people. So was Miss Hazen; so was Miss Whitice. I'm not sure about Miss Crawford. But Miss Brooks especially--she taught the teacher training for the art people in Columbia University.

MINK: You got along okay with her?

DELANO: I got along just fine with her, yes.

MINK: Just parroted back everything she said?

DELANO: Absolutely, because it's the way with something that's a sort of formula you learn. And it works for certain things. This is complicated to talk about, but I think I could explain it. Then Mrs. Sooy came in that year, but she was Louise Pinkney at the time--a very striking looking woman, very tall.

MINK: . Young?

DELANO: Young and unmarried then and blonde, very good looking, very interested in clothes and making an impression with clothes--to the good, I mean--well-groomed and so forth. Anyhow, I took courses from her, and I liked her stimulation. She thought you should be imaginative and

strike out in all directions. She had taught at different places in the country but had always been at the top. And I think underneath she wanted to be at the top in the art department; but Miss Gere was there, and so there was a little tension that I didn't understand or know anything about till later years. Mrs. Sooy was the type who fell back upon this Dow system to a great extent, and if you departed the least bit or criticized it, then you were to be watched.

MINK: You were suspect?

DELANO: You were suspect; you were a rebel, yes. We had Doris Rosenthal, but she went back to New York. Then Miss Chandler, Helen Clark Chandler, came in, and I seemed to like her very much right away as an instructor because she was an artist in her feelings--maybe much more introverted. Mrs. Sooy would be one that you would say was an extrovert in her actions and attitudes. Let's see, who else taught there? Dr. Millspaugh, I think, was the head--Jesse Fonda Millspaugh. What do I remember about him? He held a kind of little session in the assembly hall, I think everyday, in which there was a prayer given and he would talk about some ideal that you should reach in teaching and the high regard that people should have as a teacher and so on. And I think very young people--I know I was impressed with it--are impressed with that

sort of thing.

MINK: Pep talk.

DELANO: Kind of a pep talk--that's what it was. [laughter]

MINK: And that was his role.

DELANO: That was his contribution. That's what I remember.

MINK: Did you take any courses from people in the education department?

DELANO: Yes, from a man named Dr. [Arthur Amsden] Macurda. I've forgotten. I think there is a subject matter very relevant to teaching in many of the education courses, and I think they've been brushed off for so many years that we have people who don't know how to bring out the other person. They think they are to impose their own ideas on the student instead of bringing out the student, really educating them, so that we had, in those early years, some people who brought that to our attention--and to this idea: How do you question people? How can you question them to bring them out? Actually, in some of the courses that I had later on at Columbia and other places, you'd hear somebody give a lecture and they'd just drone along till it was sort of something you could get out of a book yourself, perhaps. But this thing of inciting a student, bringing him out and questioning him in such a manner that doesn't just

evoke an answer you want him to give, but something that'll make him think....

MINK: Did you think that the education you received in the Normal School was at that time something new and inspirational?

DELANO: Yes, it was. And I think there were a lot of people who were grasping this idea of relativism in the different fields instead of something absolutistic, something that was too formal.

MINK: Did you sense that Jesse Fonda Millspaugh had a decided role in this and encouraged this?

DELANO: No, I don't remember much about him. I got it mostly from Dr. Moore.

MINK: You think that Dr. Moore did it.

DELANO: Dr. Moore was the one, really. He was the one that I remember most as bringing out these ideas of breaking away from...

MINK: ...the traditional?

DELANO: The traditional thing that was too hidebound. Not that you just break away from everything--I still believe in much of this traditional--but rearranging it so that it takes its place. It shouldn't be put in such a high place that you look at it as a guide--without criticism, in other words.

MINK: Do you remember this spirit coming in with Dr.

Moore, as a student or later as a teacher? I realize that this is very close in time.

DELANO: Well, I'm jumping a little ahead in time now. We hadn't gone up to Westwood. We had left off here talking about the teachers in the Normal School, and then it became a part of the university, and this was due to the vision that Dr. Moore had. Shall we continue on that just for a minute?

MTNK: First of all, though, when you graduated you went immediately to teaching?

DELANO: No. I insisted on another year. You see, they were discussing this whole thing in whether the Normal School should have another year or not. When Dr. Moore came in, he insisted that the people have it. As a student there--at least at the moment that I finished the first two years--it seemed that you got a certificate to teach, and then if you went another year you'd get your secondary certificate to teach in high schools or colleges. We didn't have too many of them then in California.

MINK: So you decided to take the third year?

DELANO: Yes, to go into the third year. Then when I finished that, I thought I'd look around for a position or maybe try commercial art.

MINK: Who did you go in with?

DELANO: Well, there was a woman, Anna Desmond, of the

family that has the Desmond stores--an old-time family in Los Angeles--and Anna was a striking woman who had some of the verve, I guess, that her father had had in building the Desmond stores in California. They had a lovely big house, old house with all the cupolas and the ornate trims and so on, on Hill Street. I wish I'd made a painting of that. It was on Tenth and Hill, and had barns and everything in that style.

Anna Desmond got the idea that she could build up an art shop of some kind and hire artists to make things and sell them. She had money behind her, and so this is what she did. She came to the art department to find somebody who could design for her, take charge of the thing; and Miss Gere thought that I could do it, so I did. The outcome of that was to design a lot of things. We used the old house down there on Hill Street behind what's now the May Company, out there on Tenth and Hill.

MINK: What type of designing work did you do?

DELANO: Well, she thought that she could get Mexican workers to carry out embroidered bags, for one thing--a line of bags. At that time people were carrying sort of textile-made bags, the way they are today--it's coming in again. So we would plan those. Then I learned how to make batik; and that, again--isn't that strange that after fifty years or so it's returning again? The hippies today

are using it; a lot of other people are using it. Anyhow, at that time it was new, although it was a very old thing in Java. But we had some people in Hollywood, a Dutch lady taught me how to make the actual batik.

MINK: Do you remember her name?

DELANO: No, I don't remember her name, but they had an importing company and sold beautiful Javanese batiks.

I learned to do the real thing, you know, with what they call a tjanting, which is a little metal instrument that has a spout to heat the wax and put it on the cloth.

I designed many things, and we decorated them with this batik pattern, as it were--"resist" form of dyeing is what it is--then Miss Desmond took samples all around the country and took orders for them. Then we'd have to reproduce them there with the Mexican women.

MINK: And you had charge of the women?

DELANO: Yes, and doing everything. Miss Desmond wanted to the business side.

MINK: Was she paying you a salary?

DELANO: Yes, very little, but to me, I thought it was great.

MINK: How much was she paying you?

DELANO: Golly, I don't remember. I'd have to look it up. I've kept all those old records. But it was very little. (I haven't finished. Should I go ahead a little

bit on that?) She was a very ambitious woman, you know, and she thought maybe she could land a big job of decorating. Sure enough, the Ambassador Hotel was to be built, and she knew people, through all her connections with her family and so on, and got the job of making the main decorations for the Ambassador Hotel, in the lobby and in the tea room. So I fell heir to planning and designing and carrying out all the curtains in those two rooms.

MINK: She was picking your brains for so much a month.

DELANO: Yes, well, you could say that. Oh, dear, I don't remember how much.

MINK: That's all right.

DELANO: I know it wasn't very much. In the tea room we had, oh, twenty-eight curtains. We had to buy this beautiful white silk, hand-woven silk from New York, wide enough to cover the windows, several widths to a window, and I think the silk was five feet wide. It was sort of unusual. You couldn't go down to any store and buy it. It was certain silk companies in New York that sold this kind of silk. And I worked over a year on those curtains with this batik method. I made a sample, and they liked it, and then I went ahead and made different patterns, and yet they'd work together all across the windows in this tea room. Then it had some patterned areas above the main curtains. Anyhow, it took over a year to do them.

And the thing that was fascinating to me was that as you'd cover each curtain with the wax you'd finally have almost the whole thing covered, and I didn't know for over a year whether they were going to come out all right or be failures. I just had to sort of know by intuition that the color was right and that I left it in the dye long enough. I had big tubs. I rented a little room on the second floor way downtown near the plaza. Women could go anyplace then and not be assaulted, and I worked at nights even to get these darn curtains done. Then you had to get the wax off at the end of the year. I don't know whether I've explained enough to have you realize that you're dyeing the first color on the thing, then you're covering all that you want of that, but you're doing it over all twenty-eight curtains. Then you wax the next, and each curtain was a different design, and so [you wax] a lot of it freehand. At the end of the year you were to remove the wax. If one is right, they're all right. And they were all right. [laughter] I look at it now with sort of amazement. I don't think I could do such a thing now.

MINK: Were you confident at the time?

DELANO: Yes, I was very confident, probably cocky, I don't know what you'd call it. They thought they were beautiful. There's something in the paper lately about where they found some of these things from the Ambassador

in the basement, and somebody said they were museum pieces. Well, do you know I was sick at the time. I couldn't go down there to see whether they were those curtains or not, but they must have been.

Then in the lobby there was a different kind of curtain. Miss Desmond scurried around and she found some unusual monk's cloth. Now you can buy monk's cloth in all kinds of beautiful colors, but she had some especially dyed because you couldn't get it on the market at that time. They had to be--oh, I can't remember the dimensions now, but they were very high--so I planned a sort of appliquéd unit for each curtain. And it had Oriental figures sort of dancing around and then it had little appliquéd pieces of batik, and then each piece was embroidered. This the Mexican women could do, and I did all of the batik parts.

MINK: Were you involved at all in any of the upholstering for the furniture?

DELANO: No, no, but Miss Desmond had the job of assisting the general decorator that they had for the hotel then. This was the only handwork at that time.

MINK: Did you meet the general decorator?

DELANO: I don't remember seeing who it was at all. I don't think she really had too much to do about that. Oh, and the lampshades--that's something I forgot. See this batik business worked into lots of fabrics and also

lampshades. We found some people who made frames for lamps and wire frames, and they could make them up to anything I designed; and then we would get these Mexican women again to put the cloth over the frames, sew it neatly and so forth. Not only that, but then there was a parchment paper that I learned to make, and this could be decorated with oil paints so that when the lights were turned on you got all the colors through the parchment paper.

MINK: You actually made the parchment paper?

DELANO: Yes. I don't think the Fire Department would allow us to do that today, because I went up in one of those turrets in that beautiful old house there on Hill Street and fixed the paper up there, and I had to watch it every few hours--to have a little stove going nearby, and heat the paper so that the linseed oil would soak the parchment paper through and through. Eventually the paper would clot so that you had this parchment-like effect on it. After that you had to dry it and work with it with absorbent cloth, but you had to be very careful not to have too much friction and rubbing it so you wouldn't get a spark and set everything on fire. But I made all the paper. Miss Desmond bought the secret of making the paper from some man that she heard was doing it, and that's what we did.

MINK: Here in Los Angeles?

DELANO: Yes. And then these lampshades were put in the Ambassador Hotel when it first opened. We sold some other places--San Francisco. The last time I went to San Francisco I saw some of those same shades still working.

MINK: How long did you work for Miss Desmond?

DELANO: Well, I worked possibly a year and a half to two years, because after I started teaching I still worked for her on all the extra days I had. Before we finished the Ambassador job, she wanted me to sign a contract and go in with her, and I felt that I didn't want to stay with commerical art. I remember one reason was that she wanted me to make fakes. We had a lot of plaster figurines made from original Chinese figures, the figurines she bought in San Francisco, and these were nice ceramic pieces. She wanted me to imitate those, to make fakes, so to speak, and use them for lamp bases. And I was so idealistic that I thought, "Well, I just can't do that." I did it, and they sold, and they're still around. But there was something at the root of it that just bothered me.

MINK: The ones she bought in San Francisco were originals that had been imported?

DELANO: Originals, yes. I have one out there in the front room you can see. And I could imitate those so you didn't know that they were made out of plaster. You know, we had a lot of European craftsmen in Los Angeles at that time

who worked on various crafts, and they knew a lot. It was easier to get around and know everybody that was making things.

MINK: I wonder if you could tell me some of those people that come to mind, that you felt were outstanding.

DELANO: Making things?

MINK: These craftsmen, yes.

DELANO: Oh, I was just thinking then about those figures and, gee, I can't recall just exactly. Architects who had been trained in Europe and.... Oh, I knew an artist, Gjura Stojano, who later I got when I worked for Miss [Eleanor] Le Maire--this was on the side, outside of my teaching--who had come from Europe. He knew wonderful things about murals--how to work different crafts into the murals, but working with plaster with these little figurines. I knew somebody over in Mission Road (and now I can't remember the name), but I had a lot of consultations and learned how to harden the plaster so that if you dropped your lamp base it wouldn't break. I've even forgotten some of those processes now. After you'd get your little figurine.... You see, you could make many of them. That was her idea: to cast them from an original.

MINK: So you made the molds for the casting?

DELANO: Yes, and then it would be hardened. Then, after that, it would be painted and then varnished or shellacked

or something put on the outside to preserve the paint.

We had somebody who was a lighting-fixture man who would work it so they could be attached to the lamp base.

MINK: Did you work on any other special jobs with Miss Desmond besides the batik...?

DELANO: The batik, the dresses, the bags--oh, yes, parasols. She got the idea one year that if we decorated the Oriental parasols, that they would sell; and so she went up to San Francisco and bought a lot wholesale, brought them back to Los Angeles--had them shipped down here, by the way--and then the Fire Department wouldn't let her store them there in the old house or in the barn. So she had to build a brick building in which to put the parasols.

MINK: On the property?

DELANO: On the property there, yes. It extended from Tenth down to Pico, more or less. I don't know how much bigger it was in the early days with the ranch there. But anyhow, the parasols then were decorated, and you know what they look like--they're made out of a paper that has a lot of varnished or oiled black paper on it, you know, shiny, and some that's a brownish color and so on, just in the concentric circles more or less, and bamboo. So we decorated those. I did most of them in brilliant colors--just a few bold designs. She said, "Now we have

to sell them. Why don't you try selling some things?" she said to me one day. "Take them up to Bullock's." At that time there was only one Bullock's. That was on the corner of Seventh and Broadway. Of course, we're back--where are we now?--in 1919, more or less. So I took about seven of them under my arm--that was about all I could carry--and walked up the street to Bullock's store. And I didn't want to do it; I was scared to death. [laughter] So I got up there with these things and I asked where the manager was. They told me [he was] on the mezzanine floor, so I went up there and I was speechless, I was so frightened. I didn't do anything but open one umbrella, and he said, "I'll take them. How much are they?" [laughter] I didn't have to sell them. I got a big kick out of that afterwards. I still remember how afraid I was, anyhow.

MINK: Did Miss Desmond try to sell any of the things through her own store?

DELANO: Well, no, it was an old house, and we just used it as a studio.

MINK: No, did she try to sell anything through her own stores?

DELANO: Oh, through the Desmond stores. No, because it just dealt in men's things then.

MINK: Men's things, yes.

DELANO: There wasn't a Westwood then, not at all, not till after 1929.

MINK: And so did she continue, after you started teaching and left her, to do these things?

DELANO: After the Ambassador Hotel job, it stopped, because there was a westward trend, and the family owned a canyon in the Hollywood Hills, and she decided to hire some architects and engineers and build houses up in the canyon, which she did. The canyon was, I don't know-- it might have been Franklin Canyon. But they owned that from the early days.

MINK: So she sort of closed up the art....

DELANO: Yes. It was a Catholic family, and I know she did a lot for Loyola in later years. I should have kept track of her, but I don't know what happened in the end.

MINK: Was she important socially as well as commercially, or not?

DELANO: She didn't take any part in her brother's store. The family owned it, and there was just one brother, it seems to me, as I remember, and a lot of women in the family. She had a lot of sisters and they didn't marry, except one sister married a Mr. Shields, I think, in San Francisco. I think he had money. She was backed. She was an aggressive type and had ideas and just thought some of this art should be put to good use.

MINK: Were there other things that you can remember that you did for her? You did no painting for her?

DELANO: No. She was just interested in these things on the lampshades. And you know the strange thing: here it is now when I go around to the stores or some of these boutiques, I see all the young kids buying the very things we were doing fifty years ago, more than fifty years ago.

MINK: Cycles.

DELANO: It's a cycle. Exactly. That explains it.

MINK: When was it that you were first approached by the Normal School to begin teaching there?

DELANO: When Miss Desmond wanted me to sign a contract, I thought I would give it up, or at least find out if I could get a teaching position. So I went back to the art department and told them how I felt.

MINK: Who did you go to see?

DELANO: I saw Miss Gere, who was the head, and told her what I felt about the commercial art and what I had been doing. And she said, "Would you consider taking a place in the art department?" And I said I would.

MINK: You never had any idea of teaching art in the public schools?

DELANO: Well, yes. I thought as the last resort, in a way.

MINK: But you never approached anybody in the system to

teach?

DELANO: No, I didn't.

MINK: So Miss Huntington Gere, Nellie Gere, was willing to offer you a job?

DELANO: Yes.

MINK: So you never really applied for a job at the Normal School; you just got one?

DELANO: No, just got one, because it was expanding and they needed the teachers. Doris Rosenthal, who had been teaching in 1915, left; others, I guess. I don't remember, but there was a need for a teacher. Anyhow, she couldn't tell me for sure that I could have the job, so I was dangling between Miss Desmond and the Normal School at the time.

MINK: And Miss Gere.

DELANO: Yes, Miss Gere. So then I remember this all too well. The first week of enrollment came along and I was to come up there, and Miss Gere was very troubled because Dr. Moore wouldn't pass on the idea that I should teach there. He didn't think we needed another teacher--something to that effect. She said, "Why don't you go over and see him?"

I went over, and before I could get into his office I had to pass by Harriet Dunn. She was a character. She was in the outer office, and the faculty--as afterwards

I found out--always felt that she was really a watchdog there. So you had to explain to her what you were going to do. And she said, "I don't think Dr. Moore will see you." I was just a little ol' mouse I guess or something in her eyes--I don't know what. But anyhow, she didn't want to let me in, and I said, "But I've got to see him. Miss Gere said that I should see him"--or something to that effect. So then she let me in. Dr. Moore was very kind and nice. I explained about what I had been doing, and when I would pause he wouldn't help me on or say anything, you know. I didn't know what he wanted me to say or explain; I just thought I'd tell him about what I'd been doing in commercial art and that Miss Gere wanted me. And then I said, "I think that I should know because Miss Brooks wants me in the training department. She wants me to teach a course over there in teacher training. And I should know this week because I'd like to get things ready." And he said, "Let's go talk to Miss Gere."

I'll never forget this walk across the campus. We had that big open space with all that row of eucalyptus in the center--I think they're gone now--and beautiful fountains and flowers planted. It was a lovely new campus. I walked down with him, and I was twisting my hands and feeling all upset. We got over there to the art department office, and he said, "Miss Gere, we want Miss Delano."

[laughter] Just like that. Well, I don't know how to explain it except that I think a man with a head like that likes to feel he has a part in it, that he's talked to the person that's applying and to find out what you're like and so on. Perhaps that explains it.

MINK: So it was at that point that you became for the first time a member of the faculty.

DELANO: First time a member of the faculty.

MINK: What were the first courses that you were assigned to teach?

DELANO: Probably design and some of the crafts. They wanted me to teach that batik and tie-dyeing. I learned how to do the tie-dyeing the way they do it in India, really. The way the hippies are doing it today, they just take these big splotches, you know, of about six or eight inches across, and it has nothing to do with the fine craftsmanship that they used in India years ago, which is what I was more interested in because it was a beautiful texture.

MINK: Was the idea that you would teach teachers how to teach this to students in schools? Was that it?

DELANO: No. There were separate classes. You had what was called art education, which is one course I taught, plus the creative courses. I don't know; I had probably four at least. I don't remember what my first assignments

were. I would think I've taught just about everything that was given in the art department throughout those early years.

MINK: You had never been a teacher.

DELANO: But we had teacher training, you see.

MINK: So you really felt perfectly competent to go ahead and teach these classes?

DELANO: Well, yes, because we had education courses in general and we had practice teaching.

MINK: Oh, you had done practice teaching?

DELANO: Oh, yes.

MINK: Where did you practice teach?

DELANO: In the Normal School.

MINK: Right in the Normal School?

DELANO: Right in the Normal School.

MINK: Teaching younger students?

DELANO: Yes.

MINK: High school students?

DELANO: Yes.

MINK: Oh, you taught in the training department?

DELANO: The training school, which we had over there at that time.

MINK: Did you know Dr. [Charles W.] Waddell then? I suppose you did.

DELANO: Yes, yes.

MINK: Did you have any classes with Dr. Waddell?

DELANO: Yes.

MINK: What was your opinion of him as a man?

DELANO: Let's see. I can faintly remember what they were talking about in education at Columbia. You see, there were different theories about education even then.

People were experimenting--like this business with no grades, you know. That was something. Other than that, the training methods--those who were following John Dewey, for one thing, and I sided towards that direction, I guess through the influence of Dr. Moore more than anybody.

MINK: Did Dr. Moore have personal talks with you?

DELANO: Yes, there was a young woman who came to the art department as a student, named Barbara Morgan. Later she taught in the art department also. Well, she took a course from Dr. Moore in philosophy, and Dr. Moore thought she was the brightest student in philosophy that he'd ever had. Through both, I got well acquainted with Barbara Morgan and have kept up a friendship with her all these years. She was Barbara Johnson at that time, as a student.

But, you see, I was young then, and the students that came to me as an instructor in those first early years before we came to Westwood were so close to me in age that I've kept up with many of them to this day. There's something strange that happens to you.

MINK: So you were not only their teacher but their friend?

DELANO: Friends later on, and it was a small department, and there was a close tie between the teachers and the students. I'll say one thing about this uniformity of thinking and theory: you have a kind of a sheltered feeling, you know, that you're all in harmony with each other, and there is something to it. You fall back on the security of it. When you're branching out on something and sticking your neck out like a rebel, I don't know whether you feel very good. You know what I mean about that? There is that to it. At that time there was a great uniformity in the department.

MINK: So that it was through Barbara Morgan that you really got...

DELANO: ...got more acquainted with Dr. Moore. And then when they were building the Westwood campus--now, this is jumping up here; you haven't asked me anything about moving out there, but I'll come to that. But since you asked about Dr. Moore, when they were building the UCLA campus buildings--you see, we were able to move in 1929 to the library. We were housed on the top floor of the library because they didn't have the Education Building at the time. They had a little lunchroom right on the top of the hill there, and the faculty went out there to eat amongst all the dredging and dust and building that was

going on all around the campus. You'd just run into anybody--the faculty, students--all in that one little place. If Dr. Moore was there and there was a chair beside him, you might sit next to him. It was very intimate, very different from the way this colossal thing works out now. People can hide in their own department and never get out of it today. In those days you really knew people all over the campus.

MINK: So you very frequently had lunch with him?

DELANO: Yes, and he'd talk about different things. And then another thing: he had a different kind of what he called an assembly, where the students had to come, maybe once a week. He'd have a speaker there, and I used to enjoy his introductions because he always involved something that had to do with the background of the person, perhaps something philosophical because that was his main interest, anyway. One day I said to him I thought his introductions were excellent, that I learned a lot from his introductions. He said, "Miss Delano, do you know I just work on those introductions. It doesn't come easy to me at all to get up there and talk like that." I learned something from that; I thought that a man that's a head of a big school and really does homework on his introductions--that it pays off.

MINK: Did you, while you were still on the Vermont campus,

have an opportunity, oh, for example, to meet Dr. Moore socially? Did he invite people to his home?

DELANO: Yes. Mrs. Moore was a very interesting woman. It was the both of them that I got acquainted with more directly.

MINK: Are we talking about Dorothea Moore?

DELANO: Dorothea Moore, yes. She was making an art collection, and so they invited me to their home several times.

MINK: What was Dorothea Moore like?

DELANO: She wrote for the Los Angeles Times, and she was a very knowledgeable person, I thought. She wrote editorials. I can't remember just what her main subject was as she went along, but she had a great interest in the Indians out in New Mexico. Her first husband was [Charles F.] Will Lummis, who had been a writer, in fact an editor, for the Los Angeles Times, until he got sick and had to go to New Mexico for his health. She was married to him. Should I say anything about all that?

MINK: Sure, go ahead.

DELANO: Well, anyhow, out there in New Mexico, Will Lummis fell in love with an Indian girl who was working for them. Dorothea Moore told me this herself. She said that as long as this was going to happen there was no use making it hard for Will, so she decided to help train

the girl so she would be a better wife for Will Lummis.
And then she stepped out of the picture.

MINK: And that's where we're going to have to stop
because if we don't the tape is going to step out of the
picture. [laughter]

TAPE NUMBER: II, SIDE ONE

JANUARY 22, 1971

MINK: Last time that we were talking, at the end of the last tape, you had finally given up full-time work with Miss Anna Desmond. And this afternoon you said you were going to speak a little bit about some of the faculty that were there [at the Normal School]. But first of all I had a question, and that was this: we notice that when you joined the department it was called the fine art department; but about three years after you joined it, it was changed to the art department. What was the reason for this? Were you in on any of this change?

DELANO: I probably was because Miss Gere, who was head of the art department, was fine about having all the faculty, even if you were just an assistant, in on the faculty meetings and contributing and listening to the whole thing. And I think perhaps, as far as I can remember, there were people outside the art department in the academic fields who felt that fine arts implied just painting and sculpture and that if you had other subjects such as applied design or crafts or teaching that this should be, well, in a way, discriminated against--in other words, develop something that's either just fine arts and the history of art or leave out all these crafts.

MINK: In other words, if you were going to have these crafts, then you'd better change the name to art department, period.

DELANO: Yes. I think. Now I can't recall, but I do remember when the department was changed to part of the university, we were called a part of the Southern Branch. We were called the Southern Branch instead of the University of California.

MINK: So somewhat the same.

DELANO: The same idea that we weren't settled about things. People were called assistants, and then they were called associates, and then they were called instructors. They played around with this. They didn't know what to do, in other words, with people who were not in the rank and file of actual academic fields like history or English, languages, mathematics.

MINK: You said that Nellie Huntington Gere was very good about inviting everyone to the faculty meetings. How often were the faculty meetings held?

DELANO: Oh, I think we had faculty meetings once a week throughout the time because it was a new campus, new buildings, an enlargement of student body and of faculty each year. So the curriculum had to be modified, changed, and it was continually being changed as we went along to adapt to the outside, to the growing needs of Los Angeles

and building of schools and so on. Should I talk about Dr. Moore?

MINK: Yes.

DELANO: He came in--I'm just trying to remember the date.

MINK: That's all right. We can look it up.

DELANO: He wanted to expand teacher training, and he had ideas. He thought that we should have junior colleges--I know he worked for that. I think when people notice how many junior colleges we have all over, they forget the part that Dr. Moore played in that development.

MINK: He actually went off the campus and crusaded for this idea, then?

DELANO: Yes, through the legislature, to install or to build junior colleges. We had one in Pasadena early, and the original Normal School was part of the Normal School based in San Jose, California.

MINK: Yes.

DELANO: I think there were just two, and there were very few colleges. Students might attend a private school like Claremont or Pomona College, or go up to the University of California. In fact, they couldn't go within their own region and find a school the way we have it today. Dr. Moore thought that a two-year college would satisfy the needs of great numbers of students everywhere who would have a little more training and yet were probably not

developed enough to go on and finish university work.

MINK: To come back to the faculty meetings again: was Miss Gere willing to let everyone speak up and have their way, or did she lecture to you about what she was going to do?

DELANO: I felt, in my own situation, quite free to develop my own courses, write the descriptions for the catalogue, and plan the courses any way I wished. I felt very free with this, under her jurisdiction. Gradually I shifted my emphasis from teaching classes in design and crafts--not all the crafts, you understand, just the textiles we talked about last time, because of the work I'd done outside on my own. So I shifted more into the painting and drawing.

MINK: Last time you had begun to talk about some of the faculty, and you said you wanted to talk a little more about some of these faculty members that were there in that period before the Southern Branch became the University of California at Los Angeles.

DELANO: Before we moved to Westwood, in other words--all during the twenties there.

MINK: First of all I notice a roster of the art department for 1923-24. And I was wondering if you could comment on, for example, Natalie White.

DELANO: Natalie White was excellent in her theories about

teaching. She went to Columbia University. She was one of those who was urged to go under Miss Gere's suggestion, I guess. She had theories in education, however, that went along with Corinne Seeds, who built up that wonderful training school. Natalie White, I think, cooperated there in a fine manner all through the years, developing curriculum for them and trying out experimental work in art education especially. The students learned to do things directly, less theoretical work, things that were more interesting to them directly, I think. Then, too, she was very, very fine as a craftsman. She did weaving and fine textile work.

MINK: I notice that she is listed on the roster for the department as being an instructor in industrial arts.

DELANO: I think in the city schools at that time they called certain activities industrial arts and students learned to handle tools and equipment that might lead into applied forms--for the boys probably more heavy tools and wood-working and so on; and then, of course, if they had limited materials they could all work with paper and wood. They would form objects and learn to build. I think that's the general idea.

MINK: Well, then, she was involved in training in this area?

DELANO: Yes, so that the students who went out into the

city schools could fit into the curricula there.

MINK: The same would apply to Olive Newcomb. What do you remember about Olive Newcomb?

DELANO: She taught the first ceramics we had in the department and had to see to it that we get a kiln and equipment in the building so that we could make ceramics there.

MINK: Did ceramics flourish under her?

DELANO: Well, I think her ability was somewhat limited. She didn't develop her own type of work to the degree that we find later in some of the other graduates we've had in later years.

MINK: How do you mean that? She just taught sort of a set thing?

DELANO: No, I can't remember the influences she had in her early training, but her work was rather crude and lumpy and she'd work in the coil method and be satisfied if the thing was quite crude in fashioning. There wasn't the refinement or the variety in the types. And it may be that there was an effort to bring it down to a very young student's level. Perhaps that was it. I think perhaps many people in a so-called teacher's college or teacher training or normal school might be held down by that idea.

MINK: Sort of a constraining factor, and if you can't

develop your own style, you'd have to....

DELANO: Yes, it seems to me the students should develop their own style and go as far as they can, and you'd be a better teacher. You would be wrong in method if you just tried to impose your own kind of development onto the students. You should know simple and more complex processes.

MINK: Was she sort of a disciple, too of the Dow method?

DELANO: I don't remember about that, if she went to Columbia or not.

MINK: What about Belle Whitice?

DELANO: Miss Whitice was a typical craft teacher. She was excellent in bookbinding, leather work, some textiles, early photography, and was also a disciple of the Dow method. She went to Columbia University.

MINK: Birdie K. Smith?

DELANO: Birdie Kirk Smith. She had more training towards fine arts--so-called fine arts, drawing and painting and sculpture--and was quite gifted, but she didn't push her own development and didn't stay with us too long. But I felt that she was an inspiring teacher, and she also followed along in the Dow methods.

MINK: Pretty much Dow method prevailed in the department.

DELANO: Yes, it did; it really did. I should clarify that somewhat. A student could utilize the simplification

of the method where it applies but not lean on it just as it came out of his books or his training as the only way; it seems to me there would be more principles and really more elements involved than what he gave. Perhaps it was the fault of the teachers who were trained under him who just took it as gospel and took it out without adding their own contributions in later years as art changed.

For example, in the early years when most of these instructors went to Columbia University--and I should add Miss Chandler was one of those who went through and so was Mrs. Sooy--they were training there at Columbia in the early part of the century at the time that art in Europe--let's say painting, for example--was being modified somewhat from the traditional Renaissance type of realistic painting: that is, there were painters who were flattening their work, like Manet; and a sort of Orientalism swept through; and there was two-dimensional space; and we had work like the earliest so-called modern painters, like Matisse, who would flatten his work and maybe outline the edges. So when you said you were just proportioning an area, you meant a flat area, not a rounded, graded, lighted and shadowed area.

MINK: Another person that I was wondering if you could comment on was Clara Bartram.

DELANO: At the time that she came to the art department

she was Clara Bartram and later Mrs. Humphreys. She was a graduate of Occidental College and felt that she had fine training there. I know that she didn't have too much, or any, art to speak of, because I don't believe they had a full-developed art department at that time. She went to Columbia, and again--like Miss Gere and Miss Chandler and Mrs. Sooy--worked out courses that worked into the teacher training, especially on the high school level, secondary training, and continued in that sort of thing all the way through the time she spent in our art department. She was interested in sociology, I guess you called it then-- I don't know what you'd say today of the sort of interest she had. She did a lot a work for YWCA.

MINK: Social work?

DELANO: Social work, yes. It's interesting--if I may just depart from the time that we are talking about now, which was in the twenties in the art department on Vermont Avenue-- that when she retired much later, she devoted her whole time and energies to the idea of aging and what to do for people who were aging. She was asked by the city of Los Angeles to investigate this, was given a certain amount of money, and she went all over the country looking over the main cities where they had advanced ideas or none at all. In other words, she made a survey for the city of Los Angeles. She even visited Mrs. [Eleanor] Roosevelt at

the time because she was so interested in that kind of thing. And so there is a printed report, a book in the annals of the city of Los Angeles.

Then the consequence from that work I think was very interesting, because she was asked by the Congregational-- they didn't call it the church; it was really the Congregational Church, but there's a name for the association. Maybe it was that. It was interested in building a new home for aging people--they didn't necessarily have to be Congregationalists--and they wanted to build it out in Claremont. So Mrs. Humphreys had a very important part in the building of a wonderful set of homes out there in Claremont, or actually Pomona, but it's close to Claremont. It's called Mount San Antonio Gardens.

MINK: So many people from UCLA have gone out there and retired.

DELANO: That's true. Yes, they have. They've found it excellent. She was instrumental in urging many of them to join. Since we're talking about some of the early faculty, Miss Chandler went out there at the same time Mrs. Humphreys did, right after they opened it--moved out there and was very happy. Mrs. Humphreys died within a little bit over a year after she went in there, and this was quite shocking to Miss Chandler. I think she never quite got over the shock of that. She had a series of

heart attacks and is in the hospital out there now. But they have wonderful care in that hospital. Yesterday, or the day before, she was ninety years old and they had a little celebration for her and a birthday cake.

MINK: I think you've made reference to her, but perhaps you would like to say a little more about Bessie Hazen. She later, I believe, became chairman of the department, didn't she?

DELANO: Yes, at some one time there I think she was.

It was a short time; I can't recall just who was absent. Miss Gere had been the chairman for a long time. Perhaps Miss Gere took some time off. Anyhow, Miss Hazen was a very genial person and a very kindly, very good teacher. Her students always spoke well of her and felt that they got a great deal from her training. She had an ability as a landscape artist and was instrumental in helping to build up the California Watercolor Society in the twenties in Los Angeles.

MINK: Well, then, you must have been fairly close to her because you were also involved in that same organization.

DELANO: Yes, I was. I joined it at her instigation in the first few years--maybe not the very first year it opened. It started as a sort of branch of the California Art Club, and I had already joined that; so then the people that wanted to work in watercolors formed a separate

organization, and it's really a national now. Yes, I still am a member of that, and for many years I contributed paintings, and then as I went on into more painting in oils and that sort of thing--and murals--I just didn't submit as many watercolors. But I did for many years, and I think Miss Hazen had a part in urging me to join and become a member. She was older than I was. You see, I start as a student with most of the people we've been talking about.

MINK: Did she play a dominant role in the decision making in the department?

DELANO: No, I think if I would relate to anyone more than the others, I think she had the same attitude I had: that if you were first of all a painter, an artist, while you were interested, your teaching was not to be minimized. I mean, I found a great satisfaction in developing theories and working with the students, and I think she felt that way, too; but we still felt that our main objective was to express ourselves through our paintings.

MINK: You've made some references both on and off tape to Louise P. Sooy. In fact, I think the last time we were talking, you described her coming to the department and how young and dynamic, and what a fine dresser she was. You also mentioned before the beginning of the interview that she frequently took upon herself certain projects,

the purpose of which being to "get ahead." And you mentioned particularly this matter of the development of the stagecraft program. I wonder if you could talk about her in connection with that?

DELANO: Yes. First, the city schools were expanding and trying to have more art in the curriculum for the students in the elementary schools as well as in the high schools, and our graduates were needed in the high schools particularly at that time; so it was felt that if they could have some training in stagecraft it would be a whole expressive field there for them. So Mrs. Sooy got acquainted with Wilhelmina Wilkes, who was the director of the theater downtown--I've forgotten what the name of that theater was.

MINK: We can fill it in later.

DELANO: And the main actor just died this year. He was Edward Everett Horton. The two of them together agreed to teach a little group something about producing plays and especially pantomime plays, something that art students could work out imaginatively and creatively. I joined the group and we went down once a week to study under Miss Wilkes. We learned to produce little plays and something about acting and what would be involved in furnishing this stage and the costumes. Mrs. Sooy then worked out courses in costume design and wanted me to work

out courses in the stage backgrounds. So we really did cooperate in that. She worked out some pantomimes; and, of course, they were quite decorative and involved a lot of craft work; and most of the department worked on these creations. Miss Wilkes and Mr. Horton would come up and see them in rehearsal.

MINK: What was he like at that time?

DELANO: He was quite a young man. I've found some pictures--but I don't know where they are right now--that were interesting then. He was very enthusiastic, and I remember one time we went out to his home--he had his old mother there--it was interesting. Let's see, what is it? You wanted to know a little bit about Mrs. Sooy's relation there to the development of that?

MINK: Yes.

DELANO: I think there was a lot of criticism later of these pantomimes because they didn't have enough substance. They were decorative and romantic and charming, but a lot of people wanted a little more. You know, if you'd go to a play such as these were as they were given there in Royce Hall, you would just have a succession of decorative scenes and elaborate stage sets, but not much happening except a sort of a succession of pattern. Some of it was based on Greek themes. Dr. Moore was very interested in the Greek ideas, so the art department worked with Miss

Thomas.

MINK: Evalyn Thomas?

DELANO: Evalyn Thomas. The art department fixed the backgrounds for the Greek plays which she produced, and made the costumes and the backgrounds, just as we did for these pantomimes that Mrs. Sooy produced.

MINK: You spoke about Wilhelmina Wilkes. What sort of a person was she?

DELANO: She was an outstanding woman for her time. To think that she was given the chance to produce plays at the--was it the Belasco Theater?

MINK: Yes.

DELANO: It seems to me it was.

MINK: Was she quite young?

DELANO: Yes, she was young; she was dynamic and very successful. I think there were a chain of these theaters. I've forgotten the history.

MINK: And she's still living?

DELANO: No, I don't think so. She was older than I was at that time, you know. She would be in her eighties, maybe, now.

MINK: If she were still alive?

DELANO: Yes.

MINK: The question of Mrs. Sooy's getting into this: you had pointed out that perhaps she was overly anxious to

build this program up.

DELANO: Perhaps at the expense of the other work in the department, you know. She wanted to carry out her own ideas, and when you have the whole department turned over to making these elaborate sets and very little equipment--for example, we'd buy yardage to cover the whole back of the stage there in Royce Hall and curtains that had to be decorated and dyed. It was a dreadful job because we didn't have the money to buy the special equipment that we should have had. I know how difficult it was because I had charge of making all the scenery. Then when she wanted to have it transported to Pasadena, we had a dreadful time there because all of the sets had to be cut down to fit the stage in the little playhouse over there where Gilmor Brown was starting the little-theater movement.

(There was this little-theater movement around the country at that time.) We didn't have television. It was just the beginning of movies in Hollywood, and that was another incentive besides the city schools. People in the art department could go into the art side of the moviemaking, which some of them did, and [they] are in there to this day.

MINK: You mentioned that you had quite a bit to do with Gilmor Brown in this work.

DELANO: Yes. The most successful pantomimes that were

worked out were taken over there to Pasadena several times and adapted to the stage and produced. Students went over. He would arrange for us to eat over there after the plays were given, and we had a good time. It was rather exciting, but it was also very hard work. I guess the fact that the staff was young and students were young, too--we really worked, really got it done.

MINK: What other activities did the art department engage in, say, outside of the regular curriculum, like this?

DELANO: Well, landscape trips. After painting started to develop beyond just the original first two or three years, we would take special trips during the school year. I'm not talking about the summers now, because from my standpoint that was something else. I held that as sacred time for my own development in painting and landscape trips.

MINK: You didn't take summer sessions or teach in the summer?

DELANO: Once or twice, maybe two times I taught in summer session, but I just felt that I couldn't develop as a painter unless I gave my time to it. And without promotions or without a way to get ahead in the art department, there seemed to be a dead end; and so you either took your own time off or tried to do it in the summers, three months at a time. So I did spend every summer, except those I spent in Europe studying in the museums. Back to the

question, now. What was it you asked me?

MINK: The various other extracurricular activities.

DELANO: Oh, the painting trips. On weekends sometimes....

Now Miss Gere and Miss Chandler, especially, in Columbia University, did have enough training in painting to feel interested, and if they had not been involved with teaching--let's put it that way--perhaps they would have gone on to make marks for themselves as painters. So they had that in their background. And they would take these trips on weekends, and several of us who were students at the time would go with them. And then later, when I started to teach in the art department, I remember taking a lot of trips.

One thing I want to recall is kind of interesting now. The equipment that we had as artists in those days was mostly imported from Europe--our easels, especially the sketching material. If you'd go in an art store to buy something, it was very expensive, because they were imported. Our paints were imported: I bought Windsor Newton's paints from London, or French paints. When I was in Paris one time, Matisse brought out his palette for me, and I bought all the paints, the types of paints that he used, in Paris. I remember Miss Gere had an umbrella which was attached to the easel, and there was quite a lot of paraphernalia you could get that was routine

in Europe in the sketching. So when you see a picture of Cézanne painting out in the fields, you can examine the detail and it's exactly like the stuff Miss Gere had. Then I bought some of the same things later, but they were all imported. Nowadays people don't go out in landscape painting with an umbrella and that kind of thing.

MINK: What else did she buy besides an umbrella?

DELANO: There were interesting little paint boxes worked out in miniature so that you could carry small canvases. They were put into slots. This gave me an idea for some of my later trips out, on my own painting trips. I had special equipment made right here. For example, if I wanted to carry wet oil paintings and I was out in New Mexico and a rainstorm would come up, I had boxes fashioned so that they were dustproof, rainproof, and so that the paintings couldn't move. They would go into slots, and I carried paintings that were fairly large, large as the top of the car, with a box on top especially made for that.

In fact, I had Paul Williams make me a whole series of boxes. I shouldn't really get off the track here, but he was a student in these first courses called industrial design. The desk that I have right here in the studio is one that he designed and fashioned, and he made a great deal of furniture for the opening of Bullock's Wilshire--in fact, all of the special pieces. He had all

of his design from me, and so he felt so grateful for what he had gotten that he really did a wonderful job fixing my car, equipping my car with special boxes to carry everything I needed out on trips.

MINK: Paul Williams went on and made quite a reputation for himself as a designer.

DELANO: Yes, he did, but there were two Paul Williams[es]. There was a Paul Williams who was an architect, a Negro. This man I'm talking about was not; he was a man from Glendale and worked in bent plywood especially. That was his specialization later.

MINK: Was this technique something that he picked up from you?

DELANO: Well, I went to Europe in 1928 and was especially interested in everything modern. I went to all the exhibits I could find and all the modern architectural shows as well as to buildings in different countries and tried to find out especially what it was that made a significant difference in the furniture of the past and what was going on in Europe at that time. I went to the Bauhaus--that was in Germany, but now that's getting on a little ahead. But the Bauhaus influence was something that had a great influence on me--the people I met there.

MINK: Besides the landscape tours and trips and so on--and you mentioned several other areas--were there any

other areas where the art department worked outside the area of general teaching?

DELANO: Let's see, I mentioned having little plays. This even involved the faculty. We would have an art department Halloween party with the students and the faculty, and we would make special costumes and masks or whatever we needed. The faculty would put on a little skit. I don't think we have much of that sort of thing going on today. I don't know whether the faculty even know each other.

MINK: Was it true that the other departments also did some of these social things in a very much more intimate way?

DELANO: Yes, I think so because I got acquainted with people outside the art department who remained friends all these years, and I treasure it very much. For example, the anthropology department. At first it wasn't a department. Dr. [Ralph L.] Beals came here (and I don't know whether I should develop this theme here right now, but you asked about this idea) and was put in with the psychology department some time before he could get enough faculty together to form an anthropology department. But in the meantime he developed what was called the Friends of Anthropology, just a little grouping of people interested. Well, I was interested because of going out to the Indian country to paint in that wonderful landscape, so I joined that group in order to learn something about the past of the

Indians in New Mexico especially. We met in the homes of the people who were in that first group. They would tell about their research, and we'd have some refreshments, and it was a lot of fun. I treasure the friendship of Dr. Beals to this day, Dr. [Harry] Hoijer and others who were involved there. Kenneth Macgowan was a member.

MINK: Dr. Hoijer and Dr. Beals--did they also do in the area of anthropology what Nellie Huntington Gere did in the area of art, that is, have field trips?

DELANO: Oh, yes. Dr. Beals, as I remember, started to get the students interested in research here in the Los Angeles area. He conducted the Rainbow Bridge-Monument Valley expedition, the trip that they had out there and had a special dig in fresh ground that nobody had ever dug before.

MINK: Did the friends' group join any of these activities?

DELANO: Oh, I think some of them did, yes. I didn't.

I was painting, but I joined up with some of their excursions during the summers--like one that was put on by the Peabody Museum, and there were some people from the anthropology department involved with that, too. It was out on a Hopi reservation.

MINK: And you went out there?

DELANO: Out there, and I camped right beside them and absorbed as much as I could, because they were unearthing

beautiful murals there on the Hopi reservation. It was on a site that had never been excavated. They found kivas that were untouched just lying with these murals, but they had been painted in a succession of layers, one over the other, through the years. So their problem was to try and get them off intact if they could, and they did. They had sort of little penknives, and they scraped them off and put them on to a sort of linen cloth and then had to reverse them to find what the actual design was. I think these can be seen in the Peabody Museum today.

One reason we were interested in that was that one man who was involved with it came to the art department to find out something about terminology--what terms we used in analyzing patterns, for example, on pottery for the decorative appeal, what made it a work of art and so on--and to see if there was any cross-reference where we could use, or whether you might use the same terminology or invent something that would describe it. I was interested in that and helped formulate some of the ideas. This went on for the work at the Rainbow Bridge[-Monument Valley] expedition also.

MINK: You had mentioned that you met lots of people outside of the art department who became life-long friends. Besides Dr. Beals, were there any other areas that you wish to comment on?

DELANO: People in the psychology department. Dr. [Grace M.] Fernald and Dr. [Ellen B.] Sullivan, who's not living now, and also Dr. Moore, the wife of Dr. Moore--let's see, what was her name?

MINK: Dorothea?

DELANO: No, not Dorothea. The second wife. [Kate Gordon]

MINK: Oh, yeah, the second wife.

DELANO: She taught not exactly aesthetics but something in the philosophy department. Anyhow, these people in the psychology department were interested in surrealism, and I was, too. So we had a little group, not involving the people in the psychology department but the people from Caltech who were interested in Freud and Jung, and we had some books translated, and we got together when they first came out and loaned these translations so we could analyze them. We met quite often to discuss them.

Then Dr. Fernald wanted me to come over to a meeting to be held some night, whenever I wanted to have it, and discuss surrealism from the point of view of art. I did that. It was called a colloquium. It was very interesting because I never got a chance to give my whole talk, as it were, because they kept cutting in and asking about everything that I said--what did it mean? You know. I'll never forget that; it was very interesting.

MINK: But it was through these people in the psychology

department that you got introduced then to this group of people. Did they also meet in people's homes to discuss the works of Jung and Freud?

DELANO: Yes, yes, but they never contacted people here at UCLA.

MINK: How did you get in with them?

DELANO: Through art. I knew this modern architect, John Weber, the Swiss architect, and his wife, Alice, both Swiss--let's see, how was it? Well, I know now. It was through Otis Art Institute and the people in charge there. They would have these evening sessions and meetings and parties. They got interested in psychology, or especially in psychoanalysis, and so they invited these people from Caltech to come, and that's how we formed it. I taught at Otis on my extra days for a number of years.

MINK: And there you taught painting?

DELANO: Yes, I taught painting and theater costume design--different subjects. I can't remember. It was before Disney started, and I had a man in my class who was the right-hand man for Disney later on. In fact, the two of them got the idea for their motion pictures by fooling around with little papers that they could push off by hand and see a succession of movements.

MINK: Were you involved in that in any way?

DELANO: Well, no, not directly, but we did furnish some

people from our department--a girl who became the main colorist for many years. I don't know whether she is still there or not. Other people went over to help in the drawings from the department. And then we were entertained by Disney. We went over as a group to see what he was doing in the early years, the formation of this new form, new art.

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JANUARY 28, 1971

MINK: You were telling me last time about the group of people that you joined at Caltech. Do you remember?

DELANO: Oh, yes. Now, that wasn't a formal group in any sense of being organized at all. It just met at different houses for a while if they had time, you know, to come in the evenings, and it was to discuss psychoanalysis.

One or two people in the group were being analyzed by a Jungian at that time, but they were reading Freud's books and Jung's. Back in the twenties, this was.

MINK: And I think, didn't you tell me that...

DELANO: Dr. [Paul S.] Epstein was one.

MINK: ...you had become acquainted with these people through your work with the Otis Art Institute?

DELANO: I did, yes, because Karl Howenstein, who was the head at that time, was being analyzed, and so was his wife--both of them, I guess, had been.

MINK: And didn't you tell me that it was largely that one of the things that you derived to benefit out of these discussions was the book that dealt with personality types that Jung had written?

DELANO: Yes. Well, I would get books, buy them, because I didn't want to bother with the library. I wanted to be

able to read and study them at my own convenience. So I was never analyzed. I didn't think you should be unless you're sick or can't work or something. Maybe I should be; I don't know. [laughter] But at that time, back then, it kind of helped me to see the difference between Mrs. Sooy and me, you know, because I was having trouble with her.

MINK: What exactly was it that Mrs. Sooy had done to you? You told me something about that.

DELANO: She had written--well, she really wanted to get rid of me.

MINK: Really?

DELANO: Yes, because I had been to the Barnes Foundation, and she felt that I would be steered away from Mr. Dow, and I had already expressed things before I went there that gave her a notion, you know, that I wasn't keeping to the narrow path. She had to go to Honolulu to be the head there because her husband was there. You're not recording this, are you?

MINK: Yes.

DELANO: Oh, no.

MINK: It's all right, because I said we were going to start to review some of those things.

DELANO: Well, her husband was in Honolulu, and they were starting a new department in the university. It was just

very young then, and they wanted someone to build it up. So she wrote to me--and I still have that letter--but I didn't get it directly. She had two letters: one in the mail for me, asking me to come and take that job and build an art department; and the other to Virginia Woodbridge, who was teaching in the art department at the time and a very close friend of hers. She got these letters mixed up, and I got Virginia's letter, so then I knew exactly what Mrs. Sooy felt about me. She said, "That Annita won't take the job at Honolulu. She's just interested in modern art." And she put two big black exclamations on the page, and was very furious at me for not getting out of this art department.

MINK: Did Mrs. Sooy subsequently return from Honolulu?

DELANO: She came back, and I don't know who took the job then.

MINK: Was she on sabbatical? Was that it?

DELANO: No, I don't think so. No, nobody had sabbaticals in those early years.

MINK: She was just on leave?

DELANO: Just on leave, yes.

MINK: And was this the only problem that you really had with her? Or did you have other conflicts too?

DELANO: No, I think a fundamental conflict in ideas about painting and art. I didn't care for the way the Dow theory

narrowed the thing down to an oversimplified thing. Now, she taught interior design, for one thing, and her idea was to have the students learn period styles and furnish their houses or rooms with some period. It's all right to learn periods in anything; everything has a history, so one way is to learn something about the background of each art. It leads to a good appreciation. But where were the students going to go with new ideas? Especially if they were led to feel that there was nothing good in any modern art. So there was an attitude towards modern architecture there--for a long time, they just didn't [acknowledge it]--and I was very interested in modern architecture because I was asked to teach a class called Industrial Design. Miss Chandler, I think, had started that and didn't want to go on with it, so they asked me to develop it. I had nothing to do with naming it, but then I thought that if I had to teach that I felt that I better learn on the job something about it. That's what made me get very interested in modern architecture, because I felt any oncoming creative new architecture would be the thing that our students should know about, as well as the background of past periods.

MINK: But there was a feeling against modern architecture in the art department?

DELANO: Yes, there really was.

MINK: And would there be outspoken comments against such

people as [Richard] Neutra and Frank Lloyd Wright?

DELANO: Yes.

MINK: And others of that period?

DELANO: Yes, there was. And this part of Los Angeles was a great place to study modern architecture because Neutra and [Rudolph] Schindler came here to work with Frank Lloyd Wright, and we had some of the most outstanding examples of Frank Lloyd Wright's architecture right here in the city. Now, maybe I was just resentful of any criticism, because in later years they would just ease into it and accept it, create in a modern sense. But at that time it was quite a thing.

MINK: It's awfully difficult for people to accept new things.

DELANO: To accept new things, the newest creative things, or a change in what they've been taught. They lean back on something instead of studying into the future with something new.

MINK: Would you say that these people went out of their way in their classroom lectures and so on to deprecate modern architecture?

DELANO: Yes, and modern painting. Now, before we moved to Westwood--that was in the twenties sometime--I had been to Europe on my own to study modern architecture all over the different countries and to go to the Bauhaus in Germany,

and so I was very eager to bring back some of the things I found there. I had given certain problems to my classes to work out, and then Miss Gere, who was head of the art department--together I guess with some of the others who were there--got their heads together and felt that what I was teaching shouldn't be taught. As you look back at it now, it seems very innocent in a way; you know, it was somewhat abstract. So they asked me to put it up and that I should never teach it like that any more. Well, that rankled in my mind.

MINK: They asked you to put it up?

DELANO: To put it up so they could criticize it. And because the thing had no exact resemblance to, say, a realistic object like a figure or a house, but was more abstract (in fact, I'd asked them to look at moving lights at night in the streets, and shadows and so on, and then we were going to work out a whole series of things; they were balanced, they were composed, they were interesting but somehow shocking to this group), I was asked not to teach anything like that.

MINK: Who asked you?

DELANO: Miss Gere, the head of the art department.

MINK: And what did you tell her?

DELANO: Well, you see, we had no tenure, and you just had to swallow a thing, although I think later on I had more

nerve to really say what I felt and come back with ideas. But at that time it was quite a blow, you know.

MINK: What could you say to your students?

DELANO: Well, I'd just tell them how I felt about it.

MINK: Did you let them know that you'd been told not to teach this?

DELANO: Yes.

MINK: What were their reactions?

DELANO: Well, they just waited to see what would unfold, because all around we had exhibitions of modern painting. For example, Galka Scheyer came to Los Angeles about that time, and she had the Blue Four exhibition. I helped her put it up in the art department, and I don't think they liked it. But there were things that were very imaginative, like the things of Paul Klee--that whole collection that's over in Pasadena now, you know. I think that there was a great reluctance to change the kind of problems that Mr. Dow had worked out in Columbia University and most of the staff had taken under his headship.

MINK: Did you try to remonstrate with some of these people about this and to get something through to them?

DELANO: Yes, through the years, a little bit. Miss Chandler was the first one that I could have any confidence in, feeling that she might change her ideas. You see, there was something charismatic, I guess, about Mr. Dow and his

teaching that those of us who didn't contact him, go there to study...

MINK: ...didn't have the truth?

DELANO: Didn't have. But they really felt that it was something like a gospel to be transferred over into any situation. And it did have its effect all over the country. It was not the only group that...

MINK: ...rebelled?

DELANO: Rebelled.

MINK: Against modern art?

DELANO: Against modern art.

MINK: Well, how was it that you were able with Miss Chandler?

DELANO: With Miss Chandler--I saw her more often and visited in her home, and of course she was stubborn about change, too. Still, I was able--well, I hate to say argue--to talk to her about what made the difference in my outlook.

MINK: She was reasonable and would discuss it, at least?

DELANO: She would at least discuss it. But, you see, Dr. [Albert Coombs] Barnes and Dewey had already written articles in the twenties, when the Barnes Foundation was formed, against a great deal of the way art was taught in the schools all over the country. John Dewey knew Mr. Dow at Columbia University, and so his ideas were very familiar.

As I see it, John Dewey's general idea is that there is in all the fields a knowledge, a knowing; there is a

tendency to search for something that's absolutistic, and especially back in that period and down through the ages before that. In the last fifty years, this philosophy has changed so much in trying to accommodate to a way of knowing which would accommodate to all of these fields, which are vastly more complicated than something that you could put under one principle. It was as though you could say, "Well, now, this is unity, this is beauty. What we're searching for is beauty." That sounds innocent enough, but when you come down to practical matters, the students were left high and dry with problems that didn't come down to the more realistic thing of fashioning, designing, planning, working out something that had beauty in its whole context.

MINK: And you finally got Miss Chandler to accept this?

DELANO: Well, after she could overlook the problems--I mean the written diatribes that Dr. Barnes wrote about the Dow teaching--I tried to point out to her that Dow did not put in enough elements. If he were trying to make a basic theory that would fit all the arts, he didn't have enough to fit all the arts. It was just ridiculous. For example, he said that the basic thing would be line, dark and light, and color. Well, he left out space, and space is something if you're fashioning a house, a building, a painting, a piece of sculpture. You're spacing material,

you're designing, you're planning, and that is incorporated with the other elements. And then he should have mentioned texture as an element. I guess if they worked with him they didn't feel any disruption in this thing because, after all, he painted, but he tried to simplify his own paintings. And he was being influenced by the experience he'd had with Oriental art, so his paintings were flat. He didn't have to know too much about deep space to organize them, but he wouldn't like a Renoir, for example, which is very deep space or a student that would try to work in a rounded way.

MINK: Miss Chandler was the first one, really, in the department to break away from the Dow principles?

DELANO: Yes. And many years after some of these things happened and after I came back from the Barnes Foundation--a whole year there and in Europe, studying under their plans--Miss Chandler asked her classes to read one of Barnes's books--which was a great concession, I felt on her part, because she knew Mr. Dow very intimately and his wife. And he was a fine person--there's no doubt about it--but it's just how rigid a certain philosophy can be which doesn't reach out to encompass the next generation, let's say, you know, coming on.

MINK: Apparently Natalie White had not been taught the Dow principles. She really learned more about the Dewey

methods.

DELANO: Well, Dewey was in Columbia. I've kind of forgotten the history there, but that's very easy to look up. He had a school--isn't it somewhere around Chicago?

MINK: Yes.

DELANO: And resigned from that. And then he had many offers to teach, and so he went into Columbia, and I'm sure he must have been teaching educational principles there. That was in the philosophy department.

MINK: Yes, when Natalie White went back there. And I mentioned quite briefly before the interview some remark that Corinne Seeds made about Natalie White, and how she had had Mrs. Humphreys as her assistant in the training school for art, and how she wanted to take on Natalie White instead. And she pointed out that Mrs. Humphreys was "the pillar of the art department."

DELANO: Well, I don't know how to reconstruct this in the light of a training school. You see, the training school is a place where all the teachers practice their teaching and have some direct contact with Miss Seeds and her staff. Mrs. Humphreys was doing that job for our department, that is, I mean she was cooperating with Miss Seeds to teach art education. The department itself had a course in theory and practice, and this was always carried out the way it had been in Columbia University. I don't want to

forget to mention another thing that happened to me when I went to Columbia, too.

You asked about Natalie White. I don't even know what she took at Columbia; as you say, she took something with Dewey, and I think it must have been educational principles. I think if you want to study some of the early writings of John Dewey and right on up to the time he dies, you can see a change in his own work. So at the beginning it was a great effort to try to open up the vision of people who were working in the schools, to radical changes, in a way, something that people rebelled against because they had been fixed in sort of a routine and going through courses that were ingrained and habitual.

I don't know what made me think of the fact that he'd been asked to go to China, you know, to help them break away from their hidebound traditions. He was asked to go to Russia, and I think he had to invent or make up a kind of new psychology about habits. If I can remember--this is a long time ago--I guess the first book I read of his was Human Nature and Conduct, in which he analyzes how painful it is to break up habits. This is what we're talking about, it seems to me, here.

I knew people like those who were in the art department, and others, briefly, like Miss Seeds, who had worked in Columbia University, been introduced to Dewey's thought

there; and I think this was quite in the limelight all over the country educationally. He had a great influence. Dow was only one of a great many people in other areas who kept to the older ways, although he introduced some things that meant a change in the homes, the everyday things. You could take his simplified problems, and that was fine. I mean, you could learn how to put a picture on a wall and space it. But if you were going to make a painting with a great group of figures in them in deep space, then it didn't apply.

MINK: Well, you can't remember then, or you don't feel then, that Corinne Seeds's rejection of Mrs. Humphreys in favor of Natalie White created a rift between the training school and the art department that lasted?

DELANO: Oh, no. I never heard about that. It seems to me that the art department went right on with its training of art teachers. They were asked to take courses in history of education, and the students would have different training teachers. So I really don't know too much about that period, but as far as Mrs. Humphreys, I think she probably felt like Miss Gere, Miss Chandler, Mrs. Sooy and Miss Brooks--as she was at the time, later Mrs. Wycoff--they all had this feeling about a crusade.

MINK: So that probably that's why Corinne Seeds....

DELANO: She probably felt that, Miss Seeds probably did

feel something about that.

MINK: Whereas Natalie White would have been more...

DELANO: ...probably didn't get into that because I think it was the painters that had more trouble with swallowing the whole thing in its limited sense than did others.

MINK: Who were involved more in the arts and the crafts and design.

DELANO: Yes, that's right. Does that clear that up?

MINK: Yes, I think so. One of the things that you were mentioning the other time when we were talking was the question of your actually going to the Barnes Foundation, and you had sort of recounted for me the circumstances under which you actually met John Dewey and Dr. Barnes at the dedication of the buildings. I wonder if you could run through that for me.

DELANO: Reminisce on that time. I don't know whether we recall the date for that or not.

MINK: Nineteen thirty is the dedication of Royce Hall.

DELANO: Well, then, I remember that John Dewey gave a lecture, and after the talk he came around to the campus with Dr. Barnes. I didn't know at the time that was Dr. Barnes, but later they walked over to the library building and Barbara Morgan was with me at that time. We followed them over and had nerve enough to ask if they wanted to come over to the art department and see the students'

work. They said yes, they'd like to come if they could get rid of their robes, and Dr. Moore, for a minute-- that's what they said, just in jest. So we walked across the campus and went up the three flights of stairs to get to that little gallery we had in the Education Building, where the art department was housed at the time.

MINK: Which was now on the Westwood campus.

DELANO: On the Westwood campus, yes. This is digressing from what you were asking me, but we moved out there in '29 and lived in the top of the library for a while-- for a whole year, in fact.

Nothing much was said as we walked around the gallery and saw the students' work. It was the year-end exhibit, I guess. I don't remember what month this was. June, probably.

MINK: Was work of all students, all teachers exhibited?

DELANO: Yes. The exhibits always looked nice. You know, they were well arranged.

MINK: What I mean to say is: Mrs. Sooy's students were there; yours were there?

DELANO: Oh, yes. Painting and design and so on. We have to remember that the Barnes Foundation was more devoted to painting and sculpture than anything else.

MINK: So Barnes would have been more interested in the painting?

DELANO: He would have been more interested in the painting, yes, and have sympathy for it. Well, I guess he didn't like it because he didn't make any overt comment at the time, but afterwards he went home--he went to Dr. Moore's home with John Dewey--and they must have discussed a great deal there because the next day Dr. Moore called me up and said that Mr. Barnes didn't like the students' work and he felt somebody teaching there should study at his place, and he wondered if I would get Mrs. Sooy and take her out to the department, and [also] Mrs. Morgan.

The three of us got out there and met Barnes and Dewey. There was discussion; then afterwards I was called again, and Dr. Moore said to me the next day, "Barnes feels that if some of you want to come and study there that it would be fine." I didn't give it much of a thought. I didn't think I had the money to get over there, and I didn't want to be under obligation to anybody; and so I said I would if I could, and that was that.

Then I prepared to go out on my regular painting trip to New Mexico and Arizona, and while I was out in the Hopi reservation north of Flagstaff I got this telegram from Dr. Moore saying that if I wanted to I could go there for a whole year, twelve months, at \$100 a month, and I'd have to decide what to do.

I packed up my belongings and drove home and tried to

see Dr. Moore, because it meant a great deal to me. I felt that the department was already--that is, the older members of the staff were already--against my attitudes towards modern painting and that sort of thing, and that if I gave up my job, there was no way I could get it back if they didn't want me because there was no tenure then for most of us. Besides that, I had been to Europe in 1928 and saved on my own to go to study the modern architecture all over Europe. And I didn't have a cent. I didn't have any money to get across the country. This \$100 wouldn't start until I got to Philadelphia.

MINK: Do you think it was anything to do with your work in Europe that convinced Dr. Barnes that you were the one that ought to study?

DELANO: Well, I like to think that I said one thing, at least, that intrigued him. You see, Dr. Barnes had really amassed a marvelous collection of paintings. When I was there, there were twenty-seven galleries filled with priceless things, beautiful things of many periods, and especially the modern of that period. You see, now, this is a generation later. This is fifty years afterwards we're talking about, and he, at that time, had early Picassos that are just priceless today, many of Matisse's paintings, many so-called primitives of Europe, lots of Negro sculpture which he promoted and made popular--the

whole panorama of impressionist painting including literally hundreds of paintings (I have a list somewhere that I made of what was there when I was there) by Cézanne, from early to late, and of Renoir--all the great impressionists were included.

MINK: So you made it clear to him that you had been to Europe and studied these paintings?

DELANO: I had been to Europe, and I'd gone through all the great museums in the countries where I visited, and I was especially looking at modern architecture, making great effort through letters that I had--that's another story, but I also had letters to people who had private collections. And one of them was to Oskar Reinhart in Winterthur in Switzerland. I just happened to mention that to Dr. Barnes, and his eyes lit up, and he said, "I haven't been there, but you haven't seen my collection." And I feel that was the moment that he thought I should see his collection. I didn't dream anything about it. At the time, I didn't know that he had such a wonderful collection.

MINK: You had no idea of knowing why he thought that either Mrs. Morgan or Mrs. Sooy were not as good candidates as yourself?

DELANO: Well, Mrs. Morgan and her husband were just about to leave for New York, because he had taken a job for

the Leica camera to develop the first little camera in this country. Then that led to his position on the first staff of Life magazine. He's been in the publishing business ever since. So she was going to resign her job and go to New York with her husband.

MINK: So she really wasn't a candidate?

DELANO: She wasn't a candidate, no.

MINK: What about Mrs. Sooy?

DELANO: Well, I think Mrs. Sooy would like to have gone, but after Dr. Barnes talked to her, I guess he felt that she wouldn't really study--because, as I think back on it, after all, she didn't develop as a painter. Her main idea at first was the theater, the art side of the stage sets and costumes.

MINK: Which we were talking about last time.

DELANO: Talking about last time. And interior design. Costume and interior--that was the main thing, not painting, although she'd been taught some painting courses in Columbia University. She might have been a painter if she'd wanted to be one.

MINK: She resented, you think, the fact that you went?

DELANO: I think she resented it because I think she felt then that I would be influenced by some other theory.

MINK: You would be brainwashed.

DELANO: I would be brainwashed, yes. Well, I did write

an article while I was there, a sort of a long-winded business about what was wrong with art education in the country, and I did try to pin it down to the experiences I had had and where I felt it had shortcomings.

MINK: Was this article published?

DELANO: It was published in a little magazine called Dark and Light. Mrs. Sooy was the editor at that moment. Mrs. Morgan had started the thing and had been the first editor, and then when she left for New York, Mrs. Sooy took it on.

MINK: Well, Mrs. Sooy then must have read your article.

DELANO: She read the article and placed it at the back of the magazine, and she had two or three other articles warning people that they had had good training and the reason they could go into modern art was because they had this training under Mr. Dow. There was a great deal of lauding of the man as a great leader and a person who had methods that were very fundamental.

MINK: So she published your article, but she sort of set it in a setting which took away from it?

DELANO: I'd sort of forgotten all about that.

MINK: The article in your hand. What year was it published?

DELANO: April, 1931.

MINK: In Art and Education.

DELANO: Art and Education. It used to be called Dark

and Light.

MINK: You also mentioned a minute ago that you were worried about getting back, and precisely for things like this--this article.

DELANO: Yes, I trembled in my boots, because even though I was getting very little money there, I felt that I had to have a job. There was nothing I could turn to; I had to work. So when I left I discussed it with Dr. Moore and said that I felt that Mrs. Sooy would not want me to come back.

MINK: Was he surprised at this?

DELANO: No. He said, "We need people with other points of view." He supported me. And at that time, you see, he was greatly in favor of John Dewey.

MINK: Did he guarantee you, then, a job?

DELANO: Yes, he told me not to fear--that it would be all right. I could get back there even though Mrs. Sooy might not want me to come back into the department.

MINK: Well, for the time being we'll skip that, because I hope that you will talk about your experience at the Barnes Foundation in another hour recording. I wondered also about another thing you mentioned to me the other day, and this had to do with the relationship between Dr. Moore and Mr. [David C.] Allison and the development of the new Westwood buildings--the design, the architecture.

You had mentioned that the art department strongly advised not using the Renaissance style in the development of the Westwood campus. Is that correct?

DELANO: That's true. Yes, that's correct. It seemed to me, as I remember, the Berkeley campus had a hand in that. They had a department of architecture up there, and so they were called upon to mediate in the building of the new university down here--this was to be called a branch--and to act in the selection of an architect. But Dr. Moore knew the Allison's, and they had designed the buildings on the Vermont campus, and so he decided that Allison and Allison--two brothers, probably--were to design the Westwood campus. I think Dr. Moore had a romantic feeling towards the buildings in Italy, even though they weren't made of brick like the Westwood campus; still, he glowed when he talked about some of the great structures there in Italy of the Romanesque period. So perhaps between Dr. Moore and the Allison's they decided it should be, and he said these buildings would be there for a thousand years.

MINK: Didn't the art department, you were telling me, have a decidedly different point of view about this?

DELANO: Yes, you see there had already been a wave of new buildings in Europe after the First World War. We had had Frank Lloyd Wright here. There were a lot of new

styles and structures and creative buildings made in Europe and in this country, so that we could have had a choice of some modern man to build this campus. We thought, at least I think that as I look back on it now, that certainly somebody like [Walter] Gropius might have made a finer school and would be considered functional.

Whereas a Romanesque building functioned as a church, as a cathedral and that sort of thing, with entirely different kind of structure--which resulted in the thick walls and little glass because of the way they had to build the buildings in the Middle Ages--these modern buildings would have been ever so much more appropriate for our day.

MINK: Well, were such recommendations made by your department?

DELANO: Yes. I don't remember how formal they were, but I know that we had some reply from Berkeley that we didn't know enough. I don't remember just what the wording was, but it was something quite insulting.

MINK: Like "Mind your own business"?

DELANO: Mind your own business. Yes, something to that effect. Well, you know, that was typical in architectural schools. USC at the time was very much against introducing anything modern. I happen to know an architect who is modern--now, that's a relative term, but he was creative in his ideas. He graduated from USC, but he said he had to

be very careful not to allow anyone on the staff to know that he was interested, even, and that he had to learn to be a period-style architect at that time.

MINK: His name?

DELANO: [Raphael] Soriano, I believe, was his name.

He's just typical of one I happen to know. Later, the whole department, the whole country went modern, but it was this beginning period of bursting out of centuries of other attitudes towards creativeness in architecture, especially in this country. If we built a state house, it copied classic styles--no attempt to make it modern.

MINK: Well, this would have been the time in Los Angeles, in the late twenties, following the building of such buildings as the Biltmore Hotel and some of the other office buildings in the Los Angeles area.

DELANO: Yes, they all had a nonmodern facade, even though their functions were something of this day and age. The structure itself was not suggestive of what was to take place inside.

MINK: And apparently the people, the founders of the university, didn't think of this.

DELANO: No, even though we would debate with them and discuss it, it made no difference. We couldn't break through.

MINK: I think we were also talking something about the

inscriptions that were put around on the various buildings, and I had mentioned that it seemed to me that Moore had quite a hand in this and that no one much dictated to him. And we were particularly mentioning the inscription that appeared in Royce Hall, the one: "Education is learning to use the tools which the human race has found to be indispensable."

DELANO: Yes, I remember that sentence up in front of the auditorium, yes.

MINK: And I think you were remarking to me that there was some reaction to this even at that time.

DELANO: Well, we wondered where the sentence came from. I wondered perhaps it might have been from [Josiah] Royce. But it seemed to belie the whole trend that Dr. Moore stood for in his philosophy. He didn't go for anything creative in the architecture, and it seemed that this sentence implied that everything had already been found, you know. What room is there, what incentive is there in that sentence for what might come?

MINK: We also were wondering what John Dewey might have thought about it.

DELANO: I never heard John Dewey discuss the sentence, but it seems to me that it doesn't work in with his whole train of thought, because it's as though.... Well, we learn from tradition--there's no doubt about that--

but as I recall something from William James where he used the metaphor of a tree, that there's this inner core that's the more or less static thing in man's development. We would have all of this heritage and tradition, and it's there; but it's this active place between the bark and that inner core where all the organic, new, changing growth is coming, and that this is what we should stimulate.

MINK: And you don't think that sentence....

DELANO: The sentence doesn't suggest the new creativeness, but that if you just teach what's happened--in fact, the tools that are indispensable. I think we need new tools. How could we have gotten to the moon without new tools?

This is the thing. And another thing: let's take a principle--that's a tool, but it should be sharpened.

It shouldn't just be exalted like a little god, you know.

It's just a tool, that's all it is, in my mind.

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MINK: Some of the other members of the department that were there in this period of the twenties--people like Clara Bartram, for example....

DELANO: She was Mrs. Humphreys later.

MINK: She was Mrs. Humphreys later, and she was the one that was in industrial arts. Have we discussed her? I believe we have.

DELANO: Yes, in relation to Miss Seeds's work in the training school.

MINK: And Belle Whitice--I think we discussed her last time. I think we discussed these industrial art people.

DELANO: Miss Chandler.

MINK: Yes, you did mention to me that you want to say some more about Miss Chandler.

DELANO: I feel that Miss Chandler wanted to be an artist--painter, in that sense--and I think she was repressed in her outgoing attitude towards painting a little bit unconsciously by the whole theory here. I think she would have developed into a person with a great deal of feeling for drawing or landscape. I feel that since she was one of my teachers, and so was Mrs. Sooy, that really Miss Chandler influenced me in those early years when I

was a student there in the department.

Miss Gere taught the art appreciation and history. Of course, she analyzed the things she showed in slides, which all had to be in black and white--we didn't have colored slides in those days--but she analyzed them with the very words that Mr. Dow used in his classes at Columbia University. I feel that there were a great many people that derived benefit from this type of analysis.

Those were in the early years here in Los Angeles when--I don't mean real early but in this period we are talking about--the movies were starting and there was a chance for graduates to go into those fields. In schools they could put on little plays and different kinds of theatrical exhibits--like puppetry, for example. Many outlets. And some design that would apply there to the costume, the sets and so on, would work in. There was nothing from the Dow theory that would dislodge any of their ideas. I mean, this would just go on for the better because of having trained under him. But other things like--it seems to me--sculpture and painting might have been hurt by it.

\MINK: I notice that in the report that Miss Gere made to Provost Moore for the fiscal year of 1923-24 which she submitted in June, she said among other things that we need a museum in connection with the art studios.

DELANO: Oh, yes. Now, that's a thread that's developed right up through the years. It was felt from the earliest times that the students should see fine works of art and that we should have collections, but there was no money for such an idea. Yet the teachers hauled in all kinds of things for the students to see, or they would take them out to the Los Angeles museum, which was quite a distance, difficult to get down to that; but they were asked to go and see things, or spend their own money to get to Europe to see things, or go to New York or Chicago where they could see actual works of art. Then when we did move out to West Los Angeles in 1929, we had an exhibition room that was on the top floor of the Education Building--no elevators--and this was dreadful, for how many years we toiled there to take things up and down by hand and get them in to that display room--and at great risks, sometimes. I remember going to Pasadena to bring a collection of fine Oriental porcelains back to our campus, and I brought it in my own car. Now, if something had happened to that car and I had broken those things, I guess I would have been in debt for the rest of my life because they were priceless objects--no insurance.

MINK: Was this from the collection of Grace Nicholson?

DELANO: Grace Nicholson's collection, exactly right, from Pasadena.

MINK: Was she considered to be quite a fine collector?

DELANO: Yes, of certain things, yes.

MINK: Did she ever come to the school to lecture or to meet with the classes at all?

DELANO: No, I don't remember that she did. I don't think people in our department knew her personally. In fact, I don't remember meeting her even for the selection of that exhibition. Perhaps she was older then.

MINK: Well, for example, Miss Nellie Gere says that "We were told within a few weeks, just within a few weeks, by a well-known discriminating collector that if we did have a museum she would be glad to leave her collection of paintings to the Southern Branch." I don't suppose you could tell me who that was?

DELANO: Well, that might have been Galka Scheyer, who had the Blue Four. She had collected Kandinski, Paul Klee, [Alexey von] Jawlensky, and [Lyonel] Feininger especially--others, too--in Europe. She was instrumental in bringing this collection, not only the things she owned herself but others that the artists loaned her, to California, where she showed it in different cities. She was located, for a while, in San Francisco, and then she got Richard Neutra to design a house for her in the Hollywood Hills. I arranged a number of exhibits for Galka Scheyer. It was most stimulating to have the originals. At that time those

artists were not as well known as they are today. And imagine--well, I was just speaking about getting up to the third floor. I remember putting up an exhibit for Galka Scheyer. She came with some other friends; a man helped her with these priceless paintings. We had no insurance or any guarantee that anything would [be done] if anything happened to them. We had Paul Klees; I put them all over the classrooms and up in that third floor--most of the classrooms were up on the second floor--and we had these originals all over the galleries, and the students could look at them directly.

MINK: There never seemed to be any problem in those days of theft?

DELANO: No, it seemed the students were well behaved. We didn't have riots, it was unthinkable. But here were these beautiful things for them to study.

MINK: I suppose this is what Nellie Huntington Gere meant when she was asking about a museum.

DELANO: Well, a museum in another sense would mean a building where you could have regular exhibitions and money enough to keep a staff to work it out, and, see, this did come about finally--shall I speak about that now?

MINK: The development of the Dickson Art Center?

DELANO: Yes.

MINK: Later, I think you should talk about that.

DELANO: Later, yes. We should remember about that, because it has to do with the galleries.

MINK: The interesting thing I was noticing here among the things that she reported for 1924 was about the alumni association of the art department, which was known by the name of the Arthur Wesley Dow Association.

DELANO: That's true.

MINK: Of all things.

DELANO: Yes, it was.

MINK: And they held an exhibition of paintings and crafts in the gallery during the month of April. "It was particularly gratifying to see the art staff and work and the progress that they had made." I was wondering about this Arthur Wesley Dow Association. Do you know how it got started?

DELANO: Well, when I came into the department as a student, I think it has already been started. I suppose it's a matter of record that one could find out, but it was no doubt started by the members of the staff who had been chosen because they had had Mr. Dow's training at Columbia University. That would have been Miss Gere, Miss Chandler, Miss Hazen and Mrs. Sooy--Miss Brooks especially.

MINK: Did you ever have much involvement with this association at all?

DELANO: Yes. I went to all the meetings after I became a student--I think after I started teaching there.

MINK: And what kind of activities did they engage in generally?

DELANO: There would be discussions and maybe a speaker. There was a movement all over California to have the schools get together on art. There were graduates from Columbia-- and many other cities, too. We had exhibitions up and down the state. There was another society formed, and that was called the Pacific Arts Conference. So we had exhibits in San Francisco. I can remember hauling students' work up there, and we'd go at quite an expense on our own. They never paid for this; I mean, we had to pay our own train fares at that time.

MINK: You had to go to these meetings and they didn't pay your way?

DELANO: Well, to take the exhibitions up, say, to San Francisco for the Pacific Arts Association. No, no one paid our fares; we had to go on our own. And we had an exhibition in the old fair buildings--let's see, was it 1915 buildings that were built there in San Francisco?

MINK: Yes. I notice that in the later twenties there was an effort to bring one Miss Shirley Poore to the department. Can you tell me anything about her and her work?

DELANO: I think they had disagreements, but I'm very vague about it. No, I couldn't really tell. She went on down to Long Beach to teach, I think.

MINK: She didn't stay with the department?

DELANO: No, she didn't stay.

There was a sort of feverish building up. Students came and soon filled the classrooms. We had to have more courses in the subjects we already had and the building up of an added year. The curriculum was advancing. There was commercial art. We've mentioned the work that Mrs. Sooy taught--that was the stage, the costume and the interior design; and Miss Gere, the history. There were people who taught commercial art, for one thing, and drawing, design, painting, perspective. [tape stopped]

MINK: You had mentioned that when the university changed from the Normal School into Southern Branch, some of the older members of the staff were automatically given titles of associate professor and assistant professor.

DELANO: That's true, yes.

MINK: There was a large group of you that remained just as assistants or associates for many years?

DELANO: For many years. There was this uphill grind and no way to break it, somehow. Various people headed the department from time to time during all this period, but the original two or three who came into the university when we changed from a normal school were not able to have promotions even though they might have asked for them for us. Mr. [George James] Cox came in after Mrs. Sooy retired

as head--not retired from teaching but was not the head any longer. Mr. Cox came in from Columbia University. He was there, it seems to me, about eight years and did not make changes. Now, all this time it was very agonizing for the people on the staff who had no tenure or status or much of a salary; and yet we were expected to be doing a lot of outside work, and no one seemed to be able to break the deadlock for some reason. I know some people would say, "Well, write a book. That's all they'll recognize. You get academic people on your promotion committees, and they just look for a book."

As I look back on it, it seems to me that one thing that happened was that the whole university in Los Angeles was developing very rapidly, and we were bringing in people from all over--different universities--and when they came here, if they happened to be in our department (and I think in many other departments the same thing was true), they tried to bring along the experience they had in their own schools. For example, we had a man named Dr. [James H.] Breasted [Jr.] in our department for a while, and he wanted to cut out the creative courses--the actual painting and design, all those courses--and just have history, the way they had it at his time in Princeton. So we had that to cope with. Then people from Europe would come in here and they had experiences

with art schools where they had all kinds of subjects--even more than we attempted to give--and so they would feel it's all right, but they didn't have degrees.

This was the way it went along, and nobody seemed to do anything about it. But I finally decided to do something about it, and I thought I'd go to Dr. [Robert Gordon] Sproul, even though it meant that I might lose my position. This was the way I felt about it. So I did go. And at the time, I remember, I knew how many people were there without positions--I mean without academic rank--and so I asked him why it was we were kept there without promotions and why didn't they fire us. We didn't give degrees for advanced work in painting or sculpture or anything like that at that time, and we had already pioneered to get a so-called master of education degree; but this was just for the students who were there now, and the staff came from other schools where art wasn't recognized as an academic subject. I asked him why it was they gave full professorships to people at Berkeley, and we didn't have them down here. I happened to know Professor Perham Nahl, who was a full professor at Berkeley. He had seen my paintings in San Francisco and the galleries there, and he thought that if I had been working at Berkeley I would have been a professor at the time. So he said, "Why don't you go to Dr. Sproul or try to do something

about it?" This is really what happened. I told Dr. Sproul that many of us had been doing creative work all along, and nothing had been done about promotions for us, as far as we knew. He said, "I'll see what I can do about it."

He immediately talked to Mr. Cox, who was chairman of the department at the time--and by the way, he came from Columbia, where they had given professorships without degrees. It wasn't the tradition to give it in the arts, music or anything at that time. He had really set the department back by not keeping the budget up or by getting these promotions or breaking the deadlock, as I call it. He was furious that I had gone to Dr. Sproul about it without saying anything to him. Dr. Sproul called me in and said that the chairman was not behind me. He said, "I'll see what I can do about it." The first thing you know I had an ad hoc committee to work on my case. Dr. Sproul asked Dr. Flora Scott, from the botany department, and several others to be on it. I heard from Miss [Fanny] Coldren [Goodwin] in the library department, first of all. She said, "Annita, bring over some of that material I've been seeing in the papers about you, or anything you can find." Well, I did have material that I kept as an artist because an artist has to have a record of what he has been doing with his pictures and something of that kind,

you know.

MINK: I suppose credits, exhibits.

DELANO: Yes, exhibits and prizes and that kind of thing. I scurried around and found what I could and brought them over to the library, and they organized it that night and fixed it up, and in no time at all I was promoted. [laughter] And it sort of broke the whole deadlock, I guess. Along that line we got a change of chairmanship, and that was after Mr. Cox. We got Mr. [Robert S.] Hilpert in there, and he got promotions right and left, immediately, because everybody had been just in anguish over the situation for so many years.

MINK: How was it that Mr. Cox left?

DELANO: He died here.

He had certain attitudes, I think, that were not good for the department.

MINK: How was he different, say, from Miss Gere and Mrs. Sooy as chairman? How did he operate?

DELANO: He had been trained in England in the Royal School or something--I've forgotten--and he had a great respect for applied design and for illustration and realistic work and so on; but he sided with Mrs. Sooy against painting. In fact, he would write against painting. Mrs. Sooy wrote an article against painting, too. This is something that John Dewey and Dr. Barnes read in Philadelphia

and thought was just terrible, but Mr. Cox sided with that idea, too. So as painters we didn't think we'd get very far under Mr. Cox. Also he felt that we shouldn't spend money on exhibitions and on museum ideas, so we lost part of our budget. We never had very much, but he didn't advance it over a period of eight years.

MINK: Did he hold departmental meetings?

DELANO: Oh, yes. We always had departmental meetings.

MINK: You didn't feel, though, that he gave you the voice in the running of the department, say, that you got when Miss Gere was there?

DELANO: You mean me, personally, or any of the rest of us?

MINK: How you felt about it, yes.

DELANO: Well, he wasn't a dictator, but his attitude towards some subjects wasn't holding up the vision that most of us had of the art department. If we had a field of study, an area like painting, we wanted to advance and build it up.

MINK: What areas was he interested in advancing?

DELANO: Asked in that way, I don't know what to say, but he gave one course in sculpture because he liked to make some sculpture himself. I think he liked commercial art. I don't know, asked in that way, just what he liked to develop in the department, but I know he wrote little

articles in the school newspaper and here and there which poked fun, ridiculed the field of painting.

MINK: I notice that, for example, in Nellie Gere's letter to Dr. Moore with her recommendations for promotion to take effect in the fiscal year 1926-27, that you're first on the list, really. There is mention, for example of the winning of a prize of \$250 from the California Watercolor Society, for a painting, Virgins of the Red Rocks, which had been presented to the Los Angeles County Museum's permanent collection.

DELANO: That's true. It was really a Henry E. Huntington purchase prize. There was a very good jury that year.

I'm not proud of the painting now, but at that time it was something that was appealing to S. Macdonald-Wright, who was chairman, I believe, of the jury, and a man named Geritz. I can't remember who the third one was. That was in the permanent collection and is still there.

MINK: You say you're not proud of it now.

DELANO: Well, my work has changed so from those early years. I don't know, an artist always feels his latest work is the thing he likes the best, unless you can get farther away from it that it seems impersonal, maybe.

I'm not sure about that. It was something that I made that was quite imaginative. I made it before I went to the Barnes Foundation. I think the Barnes Foundation had

a great influence on me because I went to so many countries and analyzed the paintings directly. That box over there is just filled with detailed analysis of paintings in the major museums and some small museums in the different countries.

MINK: So you think you would have been disappointed in this picture right after you had been to Barnes, as far as your later work is concerned?

DELANO: Well, if I can look at it impersonally, I think that I was influenced by Orientalism to some extent at that time. But I love brilliant color, so there's nothing of the muted tones that you find of Japanese prints, say, for example. [It has] bright colors, and the space is flatter and more abstract. I've always liked bright colors. There was something there that you were asking me, and I was going to ask about.

MINK: Oh, yes, what I was going to ask you. She's also pointed out that at this time that you had also been represented strongly in exhibitions of the West Coast artists? How did you get connected up with that?

DELANO: West Coast artists? You mean as an organization?

MINK: Yes.

DELANO: Well, there were several organizations.

MINK: Oh, it was exhibitions of the West Coast artists--the Modern Art Workers, for example.

DELANO: Oh, she mentions that? Well, that was a little group. In a way we were rebels at that time. Now it looks so tame, but at that time most of these artists couldn't get into the Los Angeles museum show. The local artists especially were invited to show their work at the Los Angeles museum, and anything that smacked of so-called "modern" at that time, in the twenties, was turned down. So S. Macdonald-Wright, who had just returned from Europe, formed a little loosely organized group. We met in his studio down in Los Angeles near the Plaza and talked about it. We decided to find another place to exhibit, and we found a place in Hollywood and really organized. Mr. Wright was the power behind the thing, but we had another person as president. After that first year of showing under that name, our work was allowed to go into the museum.

MINK: You don't think Mr. Wright had anything to do with that?

DELANO: Mr. Wright?

MINK: That the work then was allowed to go into the museum?

DELANO: Well, I think perhaps it takes a little rebellion now and then along the line to move people who are.... Well, I mean, things had happened even there in the Los Angeles museum. I remember there was a woman, Henrietta Shore, who was asked to come there in front of the California Art Club or one of the groups of painters, and she was just

literally insulted because her work was supposedly crude and awkward and so on. In the twenties, after all, the cubists had already been going ahead--Picasso, Braque before that, and Matisse. People had been to Europe, she had been to Europe, and there was something about the leadership of some of the artisits in Europe that you felt aligned to, more than you did to some of the traditional work going on in this country.

MINK: When you say that she was insulted, did this have to do with the reviews her exhibit received in the papers?

DELANO: No. It was just within this meeting where they really called her down for painting the way she did. It was down at the Los Angeles museum. Of course they were closer to the artists then; in later years they refused to allow local groups to show in the museum as such.

MINK: There was also another organization which is mentioned, and that's the Painters and Sculptors Club.

DELANO: I don't remember under that name. I did join the California Watercolor Society, which was made about that time, and the California Art Club. That arose under the leadership of the Otis Art Institute.

MINK: Maybe she's referring here to the California Art Club rather than the Painters and Sculptors Club. Can you tell me something about the organization of the California Art Club?

DELANO: Well, that was major going concern in the early years. It became pretty traditional as years went by. I refused to exhibit in it after a while, but in those earlier formative years it was one way in which you could get your work shown, if you were chosen that year--if you were allowed to show that year. You became a member, and then they'd find a place to show, usually in the Los Angeles museum.

The Watercolor Society formed in that period, too, because while most of us were members of the California Art Club, still we wanted to show our watercolors aside from the oils. That's how it started. I think Miss Hazen from the art department was one of the first presidents. Not the first: Henri De Kruif, I think was the first president, and then Miss Hazen, It's now a national body. We have meetings.

MINK: I think you have mentioned it, and I am wondering if there were among the people that were in that organization, then, some people that you remember particularly who became prominent watercolorists later in this area.

DELANO: Oh, yes, quite a lot of them, because this took in people from Chouinard Art Institute, Otis, and the university, and there was quite an upsurge in interest in watercolors all over the country. Perhaps it germinated from the stress in using watercolors in lower schools,

but this was a little bit out of the ordinary because it hadn't had much prominence in Europe. It did in England. There are a lot of landscape artists there who used the watercolor medium. But this country really promoted it, and we had that one strong organization that's become national now, with artists like--well, I can't think of them right off the bat.

MINK: I wondered, were you acquainted with Mrs. Chouinard at this time?

DELANO: Yes.

MINK: She was considered to be quite an eccentric, wasn't she?

DELANO: I never thought of her that way. I don't know. She, like Miss Gere, had a vigor about the idea of building an art department--and in her case an art school--and there was a nice friendship established between our department and Mrs. Chouinard. Of course, these art schools tended to train students in basic subjects that would later lead into commercial art as a rule--so they could get a job, for one thing. In our training we didn't always stress that commercial side of it. There was that difference.

MINK: How did this friendship manifest itself between Chouinard and the school?

DELANO: Well, there would be parties or meetings back and forth. I remember giving talks on the modern architecture

at the Chouinard School after I came back from Europe. I gave a talk on modern architecture to the California Art Club, and a lot of the people that belonged to it--like Mrs. Chouinard--were there.

MINK: Then she invited you to come and speak at the school?

DELANO: I can't remember what the subject was. I probably have it in my records somewhere, but I know I talked there after. It might have been about the Barnes Foundation or about modern architecture at Barnsdall Hill in the Frank Lloyd Wright house where the California Art Club met. I know Richard Neutra was there. He was very interested. We got acquainted with him personally when he first came to Los Angeles, and so all through the years we followed his work and he was a great inspiration to me. There were others, like [Rudolph] Schindler, too, who came to work with Frank Lloyd Wright in those very early years.

MINK: Apparently some of your students also won prizes. I notice that one Miss Mildred Erwin won a \$100 prize for a jewelry design that she did. It was awarded by the Art Center of New York.

DELANO: Yes, well, you see, for a number of years, until the art department grew quite large, I did teach a variety of subjects. This so-called industrial design didn't

always minister to the idea of mass production, but it was how to design objects that could be built, or constructed; and so I usually devoted some of the time to jewelry because we did have a course in jewelry making in the department. We also had ceramics, so part of the time was spent on designing ceramics and then introducing a background so they would see fine examples, pictures of some of the finest things that had been created in the past, plus the modern. Yes, there were many other prizes that students took. I know when Monel metal was first being introduced as a building material, we entered this contest for designing sinks, and one of my students took a prize there. And then Gordon Nunes, who was one of my students at the time, won a prize in designing a stove for the Magic Chef. [laughter]

MINK: In your work with the students, did you feel that you had a role in this, really? Or was this really just a matter of encouraging their own creativity?

DELANO: It's a matter of encouraging, above all, their own creativity, but in leading them along the line. For example, if we were going to design a stove, we'd start from the beginning and go to someplace here in the city where they built stoves and put them together, and perhaps take our plans there and have them criticize them, and then, over and above that, design something new that hadn't been

done before, something contributive--the same attitude a painter would have. You may follow along some of the traditions and be something like--well, perhaps, belong to a school. If I had been living at the time that Cézanne painted, I probably would have painted in that trend, like many other artists did in his time. But you'd add something of your own.

MINK: Do you feel this was true of the rest of the faculty?

DELANO: Yes, I think some of them very much so, yes. In spite of theories, let's say. And especially as time went on. [laughter] Mrs. Morgan was especially creative in her attitude towards teaching.

MINK: What were some of the things that she used to do?

DELANO: Going back in her earliest work, she taught a course in puppetry and was good at that. That was one of the early courses. She was good at print making and developing original attitudes towards it, drawing, painting, and she's followed these ideas right through her life. She's still at it. Her main life has been devoted to photography, and she's made a name for herself on that.

Speaking of things that influenced her and the rest of us, Edward Weston was here in Los Angeles in those earlier years in the twenties, and he was starting with his whole new approach in photography as an art. So we

gave him one of the first exhibitions he'd ever had of his work, in the old Los Angeles Normal School on Vermont Avenue. We arranged an exhibition there.

MINK: Did he come to the campus frequently?

DELANO: Well, we saw him in different ways, socially, and it seems to me that people in the arts saw more of each other--and some of the different arts, too.

MINK: Were these social affairs really an opportunity to sort of cross-pollinate, so to speak?

DELANO: Yes, yes, very stimulating. Well, when I decided I'd go to Europe to get some background in the ideas of modern architecture as a background for my industrial design classes--I felt that's the matrix more or less--I'd have to go and see originals at that time. It was no job at all to get letters of introduction to some of the finest architects in Europe at that time, people who had been noted all through these years for their work.

MINK: Who did you get letters from?

DELANO: I got letters here from Mr. Neutra and John Weber. John Weber's the Swiss architect. He studied under a master in Zurich who stimulated him to go out and do something creative and new and different. He worked on the Swiss building in the New York World's Fair in '34, I guess it was. I had letters from a man who was a sculptor, Kem Weber, who is another one.

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FEBRUARY 11, 1971

MINK: Now, this afternoon you said that you wanted to discuss some important aspects of your work, namely, some years that you spent away from the university. These are important because of the things that you learned and the things that you brought back to your teaching. First of all, I think you suggested that we might talk about the trip that you took to Europe in 1928. I suppose that this was taken as a sabbatical?

DELANO: No, it wasn't. There were so many of us in the art department that did not have promotions.

MINK: You didn't have sabbaticals?

DELANO: So it wasn't a sabbatical leave. I had to pay my own way.

MINK: How did you go about requesting that you might be able to go? Whom did you talk to?

DELANO: This was a summer trip.

MINK: This was a summer trip, so there was no need to get permission from anyone?

DELANO: There was no need to leave my position, no.

MINK: Did you have to save up money to go?

DELANO: Oh, I had to borrow money because I went clear across Europe to Prague and Berlin and so on and visited

many countries.

MINK: Were you encouraged to go on this trip by anyone in particular, or did you decide on your own that this was the thing that you needed to do in order to help with your teaching?

DELANO: I decided on my own to do this. I felt that I needed preparation in the way of understanding more about modern architecture because I had already taken a great interest in it here in Los Angeles, since Richard Neutra was here and was a very good friend and I had followed his work from the very beginning when he first came here. Before that, Frank Lloyd Wright was here and had built many buildings which I studied. I felt that architecture was a background for a course I was teaching in the art department.

MINK: Which was?

DELANO: It was called industrial design at that time.

MINK: I suppose that you went and talked then to some of these people about your plans to go?

DELANO: Yes, I did, and I had marvelous letters from several friends who were from Switzerland, from Richard Neutra, from John Weber, who was a Swiss architect, and Kem Weber. I think I mentioned once that he designed the Disney studios.

MINK: In essence, what was the purpose of these letters?

DELANO: These letters were introductions to people who were creating these new tendencies and trends that happened in the fine arts and industrial design after the war. It was permeating the work in Europe, and there seemed to be a drive in all directions to change, to get away from the older traditional types. It happened in advertising arts. Especially in Germany, the old types were so much in use and so ornate that it didn't seem to fit the modern period, and so they changed there the layout of pages. And there was a whole theory about that which seemed to work in. So this ferment was what attracted me.

MINK: Did you discuss with people like Neutra and Wright your attitudes about the more or less fixed and, shall we say, nonprogressive kind of approach there was in the art department towards art at UCLA at this time?

DELANO: Yes, I did, especially with Neutra. You see, he had the same experience. If you read his last book about himself, he tells about all of the troubles that a creative architect has in going along with new ideas. He was also interested in very detailed parts of a larger whole. For example, most architectural styles of the past had a lot of decoration on them, and they sort of covered up the structures. While there's a long tradition about it and there are a great many buildings that are very beautiful, this new outlook was appropriate for the difference in

structure in the buildings, where now we have a lot of glass and had concrete (although it wasn't the first use of concrete--that went back to the Romans and beyond).

[The new outlook involved] cleaning up the surfaces more or less and building a structure which was based on steel rather than thick masonry walls.

MINK: Did you ever ask Neutra to come and talk to your classes?

DELANO: Well, I arranged an exhibition in the art department which I spent four months preparing. I was up there all summer.

MINK: Up where?

DELANO: In the art department, collecting work from the modern architects who were here in Southern California and had already produced, and also materials which showed the structure, and filled all of the galleries of the art department.

MINK: How did you go about collecting these materials? Did you just go from one to the other?

DELANO: Yes, and hauled them in my own car and had students help me. It really took four months to install it. But each architect gave me [something], including Frank Lloyd Wright and Neutra and Schindler and many others. I don't have all the names in front of me now, but I filled the main gallery with panels of their work. And some students

that I had prepared very ingenious panels which work three-dimensionally on the walls, and each architect had a space for himself. Then I had some classes work out the history of modern architecture. Miss [Laura F.] Andreson was teaching design at that time. She's our renowned ceramist now; at that time she was teaching design. We filled one end wall with a map made in textural substances glued to the surface, and this showed the location of modern structures in Southern California--a sort of a firsthand history of where these buildings were.

MINK: Presumably to encourage students to go and visit them.

DELANO: Students to go, yes. Then we had the modern architecture in Europe, also, at the other end of the gallery. And Mr. Hull prepared that for me. I gave him all the material, and he drew up the photographs, and I worked them into a design at the other end which showed the most important modern architects in Europe at the time.

MINK: Did some of the modern architects from around the city come to visit the exhibit?

DELANO: Yes. We had a large crowd that came to some of the main lectures which I arranged.

MINK: Who did you arrange to come and lecture?

DELANO: Well, for one thing, Douglas Haskell, who was the editor of the Architectural Forum at that time in New

York. He came and gave a lecture. Neutra. I think I'd have to look up the programs, but it more or less covered everything. And Frank Lloyd Wright's son [Lloyd]--I believe he was there. I just can't remember the exact grouping.

MINK: What was the attitude of other members of the art department towards this kind of an exhibition?

DELANO: Very favorable. They didn't realize what I was doing [laughter] or why I was spending so much time on it. Of course I was up there three months in the summer and every day, because this was a very difficult thing to assemble. I had all the classrooms to use, [all] the walls. I planned built-in things that worked with gardens and wall coverings and all kinds of features that went into the modern architecture.

MINK: You say they didn't realize what you were up to?

DELANO: No. You see, there were courses in interior design, and I was in conflict with the attitude there because they based it all on period styles, and yet the costume was modern. I mean they couldn't expect the people to wear period styles in costume. But here in architecture and in interiors, they depended upon a student turning out designs which were based on past styles. It was all right to learn the history and work out something creative, but there was some opposition to the whole idea of stimulating an interest in modern architecture and the

interiors that go with them.

MINK: Did you get encouragement from Ernest Carroll Moore on this?

DELANO: Dr. Moore wasn't the chancellor then.

MINK: Oh, this was later.

DELANO: This was later. I think Mr. Cox was chairman of the art department then.

MINK: What was his attitude towards this?

DELANO: Well, he had a long background of tradition in England and didn't have a great deal of sympathy for the modern, when I really recall many of the things he talked about and the things that he wrote against modern paintings sometimes and so on. But he thought I did a good job.

I remember especially Dr. Sproul gave me great encouragement and wrote me a letter about how nice he thought the exhibition was. I spent a good deal of my own money buying samples of new materials in New York and other places to incorporate in one room.

MINK: Well, then this all more or less came about as a result of your trip, didn't it?

DELANO: Yes, the result of my trip.

MINK: Well, suppose we go back then and talk about the trip itself.. How did you go from here?

DELANO: I just found these this morning. I don't recall, but I had to borrow money--oh, no, I borrowed the money

to go back to the Barnes Foundation. I had to scrape up everything I had to get to Europe to look at the modern architecture and to go to the Czechoslovakian exhibition of art in industry, a convention really.

MINK: You couldn't have flown.

DELANO: No. I had to go on the train to New York, and then I went on a German ship, I believe.

MINK: North German Lloyd Lines?

DELANO: I can't remember. I think it was called the Hamburg, of all things. I went to Europe, and I visited people I had nice letters to in Paris, like Robert Delaunay and his wife, Sonya.

MINK: What did you do in Paris?

DELANO: In Paris? Well, there were buildings to see there and many exhibitions of fine craft work. And everything that I could find that was the most modern at that time.

MINK: What in particular interested you?

DELANO: I was interested in everything along the line of ceramics because the courses I taught in design were involved in teaching design in ceramics, in jewelry, in furniture, in metal work, in wall-hangings, and then, of course, [in] modern painting.

MINK: What impressed you most?

DELANO: Well, the modern painting was most important to me personally because that, I felt, was my most creative

outlet for my own personal creative work. But do you mean what impressed me most amongst the exhibitions?

MINK: The things there, yes.

DELANO: I remember firsthand, of course, the things that Robert Delaunay was doing at the time. He's not living now, but he was just beginning to become famous together with the others who initiated cubism. And he was with that group. Matisse was also there.

MINK: I suppose you met those people, didn't you?

DELANO: Yes, and I met them again when I went to the Barnes Foundation and to Europe on that second trip.

MINK: Well, what impressed you most about Delaunay when you first met him?

DELANO: The theoretical side of cubism. I had a chance to talk to some of the people like Albert Gleizes, and go to his studio, and see his work, and see the first work that these early cubists were doing at the time. They took me to a meeting on the Left Bank, a kind of informal meeting, where most of the way-out artists met every month. That was great. I loved that because they thought a girl from California was something. And they liked the modern architectural photographs that I took with me, and also some pictures of Indians that I had from the Southwest. That seemed to go with Europeans everywhere I met them. They just loved the idea of somebody amongst the Indians

in New Mexico.

MINK: Did you find these people to be articulate?

DELANO: Well, I can't talk French, but I found many women could talk English, and some of the wives would interpret for me. I gave a little talk at this meeting. Marc Chagall was there, and I had met him earlier someplace through Madame Scheyer. She's another one that gave me letters and met me in Europe and took me around to wonderful exhibitions in Dresden and other places later, and in Prague. Galka Scheyer--she's the one that assembled the Blue Four and collected their work.

MINK: What did you talk about to the people on the Left Bank?

DELANO: I told them that Southern California was a place that was very, very conducive to creative work in the arts, that we had many modern examples of architecture--Frank Lloyd Wright (they all knew about him), and the work of Neutra. And I had pictures, small, like camera pictures that I could carry in my purse without any trouble, that I passed around without any trouble. I didn't know I was going to be asked to say a word. I didn't talk very long, just a little bit about that. Marc Chagall was able to talk some English, so that I had an interesting time there at that party, I thought.

MINK: Where did you go from Paris?

DELANO: Let's see. I went to Switzerland, and I met this Dr. [Fritz] Zwicky who I had known here--he is a physicist at Caltech--and I met him several times in Europe. He gave me a marvelous letter to, or introduced me to a man in Switzerland who knew, Oskar Reinhart. And Oskar Reinhart was a very wealthy man who lived in Winterthur, Switzerland, and had amassed a marvelous collection of modern painting and old masters, wonderful sculpture, beautiful sculpture garden, and had also been instrumental in building a big museum for the town of Winterthur. I believe that's the town where they did make locomotives and fine engines at the time I was there. So I took a train and went out there to Winterthur, and he was wonderful. He met me at the train and took me to his home--and we had tea--and showed me the collections. I thought that was great. That was in Switzerland.

MINK: You were particularly interested in the modern paintings, of course, in that collection?

DELANO: Yes, yes, and then all of it.

MINK: Who in particular had he collected?

DELANO: Well, he had a great many Renoirs. He had a number of people from the different school of paintings like the impressionists. He had enough to fill out a representative idea of the painting of the school of the impressionists, for example. He had Toulouse-Lautrec,

Kokoschka, Courbet, Delacroix; and then amongst the impressionists he had Renoir, he had many Cézannes, Manet, Monet, and so on. Gallery after gallery. It was tremendous.

MINK: This was his own private home?

DELANO: His own private collection in his home--a palace-like structure up on the side of the mountain, beautiful.

MINK: What do you think the most valuable thing that you got out of that visit was?

DELANO: The idea of making a collection: how the appreciation developed over a lifetime, and how a man with money could choose things that were significant and beautiful, and beautifully arranged in his garden as well as in his home. He took such an interest in public art. He helped build the museum that was downtown, and he arranged to have it opened for me. I was there on a day when it was supposed to be closed. These things that somebody would do for you, I thought, were just out of this world.

MINK: When you left Switzerland, where did you go next?

DELANO: I went on to the Bauhaus in Dessau, Germany. I had heard about this and I wanted to see it and meet the people there. The buildings were designed by Walter Gropius. He made the main school and designed houses for the faculty. Paul Klee's house was amongst some beautiful pine trees, and I went out there to see his house. In

the school itself they had a very rounded curriculum which included many crafts, such as weaving. I counted twenty-seven looms with students working on them. We had a course in weaving at that time in our department, but they had to scramble to have any time on the few looms we had. But up there with twenty-seven going and different kinds of inventive new tapestries going, they had different kinds of weaving. They had wonderful workshops for metal and for ceramics. Then the faculty was very stimulating to meet, very stimulating to me to meet.

MINK: Did you speak German at all?

DELANO: No, I didn't, but again there were so many who could speak English that I didn't seem to have any trouble. The painters were Paul Klee (some that I remember); Kandinski taught there. Of course, he wasn't there in the summer at that time.

MINK: Was Paul Klee there when you were there?

DELANO: Paul Klee was there. The school wasn't in session-- I mean not all the subjects. Some things were going in the summer, but they didn't have a full thing going. They had what they thought would attract students from other places in the world who had heard about the Bauhaus and wanted to go there. Walter Gropius was the head. Let's see, I was speaking a little bit about the faculty. Josef Albers had initiated a new course in what he called--well, it was

design, but he had a new theory and wanted to involve factors which had been left out of some of the traditional theories in basic art.

MINK: What did this theory actually embody?

DELANO: He wanted to incorporate materials together with the more or less abstract factors which had been used before; while those would still be inherent in considering an analysis of a work of art, still he included other things. For example, he had structure and massing, if I remember, and some word--I believe Faktor in German--which had to do with material. He had a way of analyzing with these four--and I'd have to look that up again to remember just how he worked it out--but as he gave the problems, it took in new ideas in massing materials and getting new kinds of textures. Texture was the fourth one, I think, that I tried to recall. Of course, so many of the Germans, it seemed to me at that time, were given to analysis and technical jargon about everything, and especially here in a school of that kind. But it was needed. For example, metal work or pottery or textiles were not appraised in an art form because they had risen more or less in handicrafts from peasant days on, or from the primitive societies. Now, brought up into the industrialized societies that we were part of, it was necessary to find terms, some terminology which would incorporate all the

factors. Have I given you an idea of that now?

MINK: Yes, it's very interesting.

DELANO: [László] Moholy-Nagy took over Josef Albers's work after that, and Moholy-Nagy wrote books on it--so did Josef Albers--and they influenced arts and crafts, in the technical sense, all over the world. We had better theater design because of them, better advertising design, and I noticed that when I came home that even our magazines, such as Vogue and Harper's Bazaar, changed their type entirely and the page layout. That was due to this Bauhaus influence. I don't think there's been a revolution like this since, that there's been anything come up with such a revolutionary change. For one thing, to have a photograph or a band of lettering come right off the page was something new.

MINK: What they call, I think, bleeding.

DELANO: Bleeding, yes. And then the change of type in the German layout was something.

MINK: The use of heavy type as opposed to dark type in juxtaposition?

DELANO: That's right. Let's find the pages here that have to do with using the fundamentals of type itself applied to design.

MINK: Unfortunately we don't have a camera.

DELANO: Getting away from a rounded border, I mean a border

around the page, and a heading at the top. Instead of that the massing--see, that word came in here--was spread in different places in the page and still balanced, sometimes quite asymmetrical in layout. Now that was quite revolutionary, especially for this to happen in Germany.

MINK: How long did you stay at the Bauhaus?

DELANO: Oh, I was there about a week in the summer and then some of the same people who were there went on to Prague, and so did I because there was this large exhibition and I would be able to see the students' work from the Bauhaus there on exhibition. They had a whole room devoted to it.

MINK: Before you go on to talk about Prague, didn't you tell me that you also brought to the Bauhaus some examples of the work that your students had been doing for people on the faculty to see there?

DELANO: Well, to Prague.

MINK: To Prague. Did you show examples of work of our department here?

DELANO: Of our department, yes.

MINK: At Bauhaus?

DELANO: No. No, they were shipped directly from the art department to Prague.

MINK: In a way it's sort of too bad that you didn't.

DELANO: I met them in Prague later, and we walked around

the exhibition together.

MINK: What did some of the faculty at the Bauhaus think about some of the things that they saw of the things that our students were doing here at that exhibition?

DELANO: Well, there was a good deal of interest in the early design classwork and later--design stood out, they thought. Mr. Cox, I met there for the first time--George Cox, who later became the chairman of the art department. He wasn't chairman at this time that I'm talking about. He brought an exhibit from Columbia University, and so we compared notes on that. Then there was someone on the general program, later, who talked about the work from the art department of the University of California and gave it high praise, really thought that it was outstanding.

MINK: Was this our department or the university as a whole?

DELANO: No, it was just the art department.

MINK: At Berkeley or at UCLA?

DELANO: No, just UCLA. I don't remember any exhibit from Berkeley. It might have been there, but I've forgotten.

MINK: We stood out?

DELANO: We stood out in, oh, the rendering for one thing.

I remember this man talking in the program about the exhibits, because, you see, these were exhibits from all over the world in various subjects from art departments everywhere.

MINK: Wasn't it a problem to transport all those original things that the students had done?

DELANO: Yes, it was. One thing we did for the design-- and I'm talking about the work from my classes in industrial design, since that was the theme of the convention--I took some of the best renderings of full views that were worked up in three dimensions, without the working drawings, just the colored renderings. We made them into a book; we bound them with leather bindings--by the way, Laura Andreson made the books.

MINK: And did the binding?

DELANO: Large books.

MINK: Did she do the binding?

DELANO: She did all the bindings.

MINK: Did you just carry these along with you?

DELANO: No, those were shipped.

MINK: In advance?

DELANO: In advance, yes.

MINK: Could you tell me something about the problem of selecting? Was it all up to you or did you have jury in the art department who tried to select this?

DELANO: It was very informal in those days. We didn't have many on the faculty. Miss Gere was the head, and Miss Chandler was there, and Miss Hazen, Mrs. Sooy, and maybe one other, and I--Mrs. Morgan and I. So we'd get together

and decide, yes. Of course, at that time the kind of design was, you might say, influenced by cubism, because the students and faculty alike would go along with what was most creative and be influenced to some degree. Today I don't know if I would like to see those things again, perhaps. But at that time they seemed very good.

MINK: You would not want to see them now?

DELANO: I've kind of forgotten just what the students made.

MINK: What kind of designs were these designs of?

DELANO: They were designs for ceramics, for jewelry, for some furniture, I believe.

MINK: Household implements?

DELANO: Household utensils, yes. Fireplace tools. I've sort of forgotten. That was back in 1928.

MINK: What happened to these exhibits? Were they brought back?

DELANO: They were shipped back.

MINK: You were talking about the sort of critique that went on at these exhibits and the talks about them.

DELANO: Yes, there was a great deal of stress on the idea of bridging the gaps between fields of endeavor--such as what had once been called the fine arts, and having them off in a sort of isolated spot--and the objects that went along now with the different kind of architecture and the modern age. There seemed to be a chance now to do something,

and especially after that dreadful war, because there was a big strip through Europe from east to west that had been devastated by the war, and the designers and artists that were left and came up after that seemed to work into a clean idea of something different and new and something where they used modern materials, for one thing.

MINK: As you look at it now, and in looking back in retrospect, do you think that the things that came out of our department and were exhibited there stood up pretty well to what they had in Germany?

DELANO: Yes, they did. This man that was on the program-- now, if I can find it--talked about it, and especially the way they were presented and the rendering and the kind of design--that is, the new feeling in it. And there was a man from Egypt who also remarked upon it.

MINK: It must have made you proud.

DELANO: Well, I don't know.

MINK: Well, these were your students, after all.

DELANO: This little side note: I went over to the exhibits every day, of course, and the people in Prague were just charming. They called it Pra-ha. The president [Thomas Garrigue Masaryk] was so genial and nice, and he came to the exhibit several times and just walked around. I remember it was a warm summer day one day when I saw him dressed in a white suit, and he had just one person along

with him. He arranged wonderful parties. I was a delegate to this convention. I was sent by the California Art Club, and now I remember they gave me a little money.

MINK: The university wouldn't do a darn thing for you?

DELANO: No, I didn't have anything from the university, no. But the California Art Club that met in the Barnsdall House up on Olive Hill had meetings, and I belonged to the club, and they wanted me to be a delegate. And so I had some kind of credentials to show when I got there, and I was invited to all these wonderful parties.

MINK: Was that because they knew you were going, or did they ask you? And was that a reason for your going?

DELANO: No, I wanted to go because of my own interest in building up the background that I felt I should have to teach these subjects.

MINK: So when they found out you were going, they asked you to...

DELANO: ...asked me to be a delegate. And then I gave a talk when I came back, and this led to a lot of interesting developments later on that I won't go into now.

MINK: Well, I think you could for a few minutes. Let's think about it, because after all it was part of this whole trip and the result of it.

DELANO: Yes. Let's see, the president of Czechoslovakia, Masaryk, was there at the exhibit. There were so many

interesting people from all over the world, and people were so genial, and you could get acquainted with them. We had meetings every day for a week at a large convention hall. There was plenty of room for exhibitions. Then there were these great parties in the old palaces. You could walk across the Charles Bridge and over to the palace where they had parties for us. I'm just getting into it. It's all in here. I just found my notes this morning. Let's see if there's something else I can think about.

MINK: At this convention, did you have an opportunity to make any presentation yourself?

DELANO: No, I wasn't asked to speak, but Mrs. Smith was. She was from our art department. She went her own way, and we met up with her in different places in Europe. She was going to the convention because they arranged to have her speak at the convention.

MINK: How did this come about, that they didn't ask you?

DELANO: I don't know. I don't remember.

MINK: Was she actually the representative of the university?

DELANO: Of the art department. I think she gave quite a bit on the Dow business.

MINK: Oh.

DELANO: That we've talked about before.

MINK: Oh, I see why you didn't get asked.

DELANO: If I gave my ideas, I don't think I could have gotten in, then, as a speaker.

MINK: Because of your different point of view.

DELANO: My different point of view. I felt that I had a lot to learn from what I saw there in that convention and getting acquainted with different people and some of the things I noticed. For example, the people from England seemed to be kind of backward about adopting anything new at that time, and the work seemed a little dowdy. I don't know just why; maybe, again, the people who select the exhibitions, or the people who speak, have a certain point of view. And it all depends upon those at home who get these things together, I think.

But the leaders were the people at the Bauhaus, and my entrance there to meeting some of these people was through the people here in Los Angeles like Neutra. Neutra is such a wonderful person and so gifted in so many directions, and he knew people like Freud. I had a letter to go to Freud's house and I did, but he was ill and I couldn't see him. But I met his son. He had worked, of course-- it seems to me Freud's son was an architect, I believe, and that's how he knew so many people in Vienna. I met other people, like Frau Dr. Czinner, who worked for Freud.

Did I mention this before?

MINK: No.

DELANO: And I went out to her house and was wined and dined and taken on trips around the city of Vienna with Dr. Czinner. Dr. Sidi Fischer was another person. These people were psychologists and they were friends. I met them on the ship going over. I talked to this Frau Dr. Czinner quite a bit, and we had a lot in common. She had gotten her doctor's degree, which was unusual for a woman in Europe to do at that time, in the university in Zurich. Her son was studying at the same time, Richard Czinner. She was a very brilliant woman. She'd been called to America to be honored by--let's see, I've forgotten--some foundation for outstanding work in science. Psychology, actually. Would it be all right to say what she was doing?

MINK: Sure.

DELANO: You see, after the war there were a great many people who were in hospitals and who were sort of mentally wrecked by the First World War and were being cared for. Freud and other people in Vienna were terribly interested in helping these people. They wanted to find ways of getting them on their feet again, and some of them could be rescued. Dr. Czinner had many of them help her out in her laboratories where she had great libraries. And her idea was to publish the work of doctors, people who were working on creative research in the field of medicine and psychiatry all over the world, and have that published so that anybody

who was starting a new project could look it up and see whether somebody was already there--not work for years and then find that somebody published it ahead of you. This was what they did.

MINK: Cooperative research.

DELANO: Yes. And then she took Freud's patients to help there. So I saw this project in motion at that time.

MINK: Maybe you could speak a little about this and say, if you would, just exactly what kinds of techniques they were using. Was this analysis mostly?

DELANO: Freud's work? Freud's work was analysis.

MINK: I know.

DELANO: Dr. Czinner's work?

MINK: Yes, in helping to rehabilitate these people.

DELANO: When I saw them working, they just seemed so normal. It seemed that there was nothing wrong with them. But she had gotten her doctor's degree in psychiatry, too, in Switzerland, and knew types. I think she worked with a famous.... I don't remember whether it was Jung or who she worked with in Switzerland. I think she had a very understanding mind and [was a] very brilliant woman, and so she was able to help these people very much.

MINK: Were these what you might call elite people?

DELANO: You mean the patients?

MINK: Yes, the patients.

DELANO: That were working for her? I have no idea. I didn't find out. I don't know. I think they were people who were able to balance themselves, that is, to cure themselves.

MINK: And I suppose a lot of it was actual sessions of therapy sessions.

DELANO: Yes, meeting with the doctors there. Let's see, I met a doctor. Vienna is such a wonderful place for medicine, and some of our greatest psychiatrists have come out of there, people in psychology. It was at that time. I don't know what happened since the Second World War.

MINK: After you finished in Prague, did you continue to tour in Europe and to go to more exhibitions?

DELANO: Yes, yes, I did. Of course, before we left Prague we heard wonderful music. There was something new in music and dance. Somehow during these years there was a change. You felt that you were finding a new expression in all the creative arts. And it was great to be with people who were bringing it about. Dr. Josef Albers gave a talk; Madame Scheyer gave a talk at the convention. She's the one that collected Kandinski, Paul Klee, Jawlensky and Feininger, and brought the Blue Four to America. Now she was there at this convention. She gave a talk about the way she taught children here in Los Angeles. She thought that was worthwhile.

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MINK: You were talking about Madame Scheyer and particularly about the talk that she gave about her experiences in teaching art to the students here in the Los Angeles City Schools.

DELANO: Yes.

MINK: What did she tell the convention that interested you particularly?

DELANO: Of course, I had seen Madame Scheyer here in Los Angeles. She came with the Blue Four collection that she owned and borrowed from the artists, and I helped her arrange it in the Los Angeles [County] Museum [of Art].

So I got acquainted there. She gave different talks.

Then she wanted to stay in California and decided to make a little money by having a class for children. She would stimulate them with ideas which brought about childlike painting, which has such refreshing and new ideas. She collected a great many paintings and drawings made by children under her ideas for development, took them to the congress, then talked about how she did it. Of course, I didn't see too much that was different from some of our own children in the training school under Miss Seeds, who was also able to get wonderful paintings from children.

In fact, I think in the city schools, too, up to about the fourth grade, you get marvelous things that are extremely creative, and then there seems to be something [that] happens to the children. I don't think it's particularly the teaching; there's a moment there when they sort of retrogress a little bit. Then if they haven't "bad teachers"--in quotes--they might come back again and continue as a creative artist later on. Madame Scheyer really collected some very interesting things. She had them do self-portraits, and of course that's a favorite theme. Teachers use that from kindergarten on up through the university courses. She brought in her ideas of psychology at the time, as there was a great interest in psychology and art.

MINK: Could you recall some of the points that she made on this?

DELANO: I think she was quite interested in Jung and Freud, and there seemed to be an effort to interpret the paintings in terms of the psychology of the child and what it inferred. We had a man here in Los Angeles in the Otis Art Institute who was also interested, and I think I referred to one of those early informal groups that met on interpreting Jung and so on. Madame Scheyer, I forgot to say, was part of that group, too, at times. So when she was in Prague she brought in some aspects of

that development in her own work.

She took an interest in my painting, and wanted me to show it in Oakland, and made the arrangements; so I had an exhibition in Oakland Art Gallery. Then I met her in Europe in Dresden, and she took me to some private collections. So here, again, having friends in Europe--people who originated in Europe, you know--just meant a great deal to me because I saw very interesting collections of people who had already collected modern painting.

When I got up to Berlin after the Prague exhibition and the week of talks and conferences and so forth, I went to visit Moholy-Nagy. As you know, perhaps, after Hitler rampaged throughout Europe, the Bauhaus was ruined, and a lot of people--like Moholy-Nagy, even Gropius and Herbert Bayer, and most of the staff and the artists who were teaching there--came to America. So we fell heir to a lot of people here, and they were taken up in our universities in the East and some of them out here.

Moholy-Nagy was one of those who came to America and established a new Bauhaus in Chicago, if I remember.

MINK: Well, what was interesting about your visit there in Berlin with Moholy-Nagy?

DELANO: He was at that time very excited about his new ideas and how to make this basic changeover from the old ways--the traditional forms of printing particularly

stood out in his mind, and photography. Some of these people like Moholy-Nagy were great in changing the trends in photography; so we owe a great deal to them at that time because the Bauhaus had a worldwide influence. People were asked to go there to teach, and many people went there to study, even if they had just a short time to see new ways. In fact, I got so interested I joined what was called the Friends of the Bauhaus, and I continued to have magazines sent to me throughout the years until Hitler destroyed the school.

MINK: Most of these people were anti-Hitler?

DELANO: I don't think they really knew too much about Hitler then. He was on the rampage, and I remember people, young masses of students, young people preparing. He was going to use them in certain ways, and every railroad station had a collection of boys who were drilled in the mountains and brought down. The young people from the plains were sent into the mountains and back and forth, so you saw this going on but didn't realize what it signified.

MINK: Even then you saw the evidences of Hitler's rise to power?

DELANO: Yes, and I remember arriving in Munich late, and about the only place we could find that was open was in a cellar, the rathskeller.

MINK: Rathskeller?

DELANO: Yes. I met one of the men from the Barnes Foundation--well, let's see, I'm getting mixed up here. In 1928, they had people marching around. Hitler was forming his ideas. But this rathskeller thing, that goes later when I was--shall I tell about it and finish it, or not now?

MINK: Well, you might as well.

DELANO: It's kind of out of order. [laughter] But you asked about Hitler and I thought about that. I better just finish the incident.

MINK: Yes, you'd better finish it.

DELANO: It was down in this big restaurant. It seemed like there were rows of murky beer barrels lining the edges, and you could hardly see, and there was not enough light. This man from the Barnes Foundation and I had met on the train in some other city and had traveled there to study in Munich. We had dinner and thought nothing much about it. Then we looked up and we saw all these people staring at our food. They were so hungry they were just about to pounce on it, and Herbert, the man who was with me, decided to just let them have it, and so I did, too. I wasn't too hungry. So we just pushed our dishes and they just gobbled it up in an instant. They were so hungry. They looked hungry.

They were gaunt. It was, you know, around nine o'clock in the evening.

Going back in sequence where we were, getting around through Europe during the Prague convention--what I remember about that in reference to Hitler was that there were many Germans coming back to Germany, the Fatherland idea. And they were singing on the sidewalks, and they'd just knock you off--two women walking on the sidewalk didn't have any place. You'd just be knocked right off because they were going along in a boisterous manner and singing. I wanted to see those beautiful horses in Vienna and had tickets, but I didn't go because I couldn't get into it even with the tickets because these men had preference, these fellows that were being called from all over the world. They were going to have a get-together and sing, and they had been drilled in different cities to sing, and they'd been given formal instructions. Then, without any rehearsals, they got together in this enormous place in Vienna and sang under one leader, and yet they sang together.

MINK: Did you witness any of this?

DELANO: No, but I witnessed what they were doing on the sidewalks and the streets. But we stayed clear from the actual meetings because--well, we met it on the ship going over. We went over on a German boat, and they

started this boisterous thing right away. It was as though they were the favored race in the whole world.

MINK: You mean right on the ship?

DELANO: Right on the ship. The minute we got out into the ocean from New York, they started to sing these German songs and drink and carry on.

MINK: March around the deck?

DELANO: March around the deck and show off. We met it everywhere--in the trains.

MINK: Was it mostly younger men?

DELANO: Yes, mostly younger men.

MINK: Had they brought their wives along with them or were they mostly single people?

DELANO: Yes, but I just remember men. I can't remember particularly seeing many women involved in this; they were mostly men. One other thing in Vienna: when we got there, we didn't have our reservations, which had been guaranteed by a good travel company; and so the station-master in Vienna took us to his home. These men had just preempted everything, you know, because they were going to have the songfest there.

MINK: I think these songfests were an early...

DELANO: ...just an early idea of generating the Fatherland.

MINK: Yes.

DELANO: They were, I think.

MINK: German nationalism.

DELANO: Yes, that's what it was. But the people at the Bauhaus didn't seem to be carried up in this, at least those that I [knew].

MINK: Do you think that they were sort of oblivious to it?

DELANO: I don't know. I never got into politics particularly.

MINK: You never talked about it?

DELANO: No, never talked about it at all.

MINK: Were there any places in Berlin where you did?

For example, you said you went home with the stationmaster. Did he ever make any comment?

DELANO: That was in Vienna.

MINK: In Vienna, yes.

DELANO: No, no. He was busy. We talked to his wife, and he had a servant there that took care of us, and he gave us a nice room in their home. We just gave up some of the things we wanted to do in Vienna. Of course, the main thing I wanted to do was to see the architecture. See, I was stressing that particularly. I did go to the museums and look at the paintings, but that came on my next trip where I specialized only in paintings.

Oh, there was one thing--back to Berlin now--in relation to architecture. They had a marvelous exhibition, or what would you call it--a sort of a travel tour. You

really have to hand it to the Germans sometimes for arranging details and being so careful in their plans. For example, they had a tour arranged, so that if you wanted to see modern architecture in Berlin and in the surroundings, you signed up at a hotel about six or six-thirty in the morning. You were supposed to have had your breakfast. And then you got back late in the afternoon, very late, close to dinner time. All that time, you were taken from the center of Berlin to see the earlier premodern architecture--not the old but what would correspond to Frank Lloyd Wright's part in the movement here--and on around the city.

MINK: Did this include private residences as well as buildings?

DELANO: Public buildings and private residences as well, yes. We had a map which we could follow, and then there would be some talk, both in English and in German. They were very considerate. This is what I mean by this careful planning. Round and round and out like a spider web, and we finally went out to the hillside, as I remember it...(What happened then? It's been a long time. I probably have it in my notes somewhere.)...but a hillside that had these same dark cypress trees such as I had seen in the Black Forest, and they were quite stunning scattered over that mountain--well, sort of, not exactly

a mountainside. In there were these white gleaming houses by Gropius, just the way we'd seen them in Dessau, Germany. I don't think people can appreciate what that means today when you think of a new trend, entirely different. What a revolution this kind of architecture was! Because architects had been trained in this country and in Europe to go along with traditional styles.

MINK: I was thinking as you were talking that while you were seeing this, the period in Southern California architecture was so strongly influenced, as I remember, by the Spanish, and you had miles and miles of these Spanish bungalows, many of them very stereotyped in their construction.

DELANO: Yes, you mean those that were built around the twenties and earlier around in there, yes. Yes, well, that was sort of a romantic revival of the Spanish days of California.

MINK: What a stark contrast.

DELANO: A stark contrast, yes, to these stuccoed walls and the wrought iron and the tiled roofs and so on, curved windows in some cases if they had enough money to build them. And some of the better ones....

MINK: Were these very linear?

DELANO: The Spanish?

MINK: No. I'm speaking now of the...

DELANO: ...of the modern architecture in Europe at that time. No, people thought they were stark and ugly, really. They thought these smooth, quiet walls with no decoration--they really thought it was ugly, the people who were tradition-minded. And they didn't accept it. They talked against it and so on. I can remember buying a magazine which I brought back for use in my classes. It had to do with the defense of the modern architecture at that time, and trying to get people to look beyond the surface of the walls and to realize that the integral structure of steel with concrete and with glass walls that you could have now--instead of heavy masonry walls--that this is what should be reflected in what you saw; and [to appreciate] the feeling of space that you had within instead of the heavy, sort of cloistered, old traditional buildings. This man talked about the ships, how a ship dances around on the ocean. And you have lightness and you have a different structure, and yet you accept a ship. Why don't you accept the modern architecture? There were many other articles like that at the time that I tried to find. Then I put on that exhibition of modern architecture in Los Angeles to promote the whole thing a little better here. But I had wonderful cooperation with all the men that were shown in the exhibition and the speakers that came here, like Douglas Haskell from New York, who was editor

of the Architectural Forum. He was writing on modern architecture.

MINK: How soon after you returned from Europe did you get together this exhibition? [tape turned off] We have been talking, reviewing some of the work, and we discovered that the modern architecture exhibit that you referred to earlier, as a matter of fact, wasn't really given up until 1940, the one that you described in some detail earlier on the second side of Tape III.

In conversation while the recorder was off, you had mentioned a point in talking about modern architecture, the anecdote relating to the Union [Passenger] Terminal in Los Angeles. How was it that you found out about the kind of architecture that eventually went into that?

DELANO: I always had some courses in painting that I was teaching, and especially landscape as well as design, industrial design, so-called. Anyhow I had my landscape class painting down around the Plaza region--and to think that we could drive down there in just a few minutes; we didn't have the traffic we have today. We went down to watch the progress of the building of the railroad station, and because, when it was in the steel stage and painted red, it looked miraculous against the old buildings around the Plaza. That was one subject. Then there was a very old house from the Spanish days--not an adobe,

but a frame house that is still standing where the architects had their work spread out--and I was bold enough to go up there and talk to these men, and the main architect was a Mr. Marcus, I remember, from San Francisco. He was originally from training in Europe, had training in Europe, so he was very interested in art students and the fact that my students were painting around there and took an interest. So we went up to visit. I brought my class up and he showed them what the architects were doing. So we got acquainted and we went out several times. And then I thought, why not have them exhibit the plans, and that the students would get a great deal out of it, and that we could have talks and plan on an afternoon. They were taken with it and helped in every way they could. They assembled samples of large tiles that had been done by Herman Sachs, for the main lobbies, and the original plans, because I wanted the students to see what the plans looked like and how they were rendered for a large project like that. The woman who did the Harvey House dining room was one who had done interesting Harvey Houses out in New Mexico and Arizona. I can't think of her name. We had those original plans so they could see how they looked on paper before they went onto the walls, and then the plans for the wrought iron and samples, then structural plans, the architectural colored

renderings and models, the mechanical plans. There were three types of plans that had to be integrated.

Also, in talking to these men, we found out that the railroad companies were so backward in accepting modern, they wanted the romantic idea of the adobe effect, and yet it couldn't be real adobe, it had to be a modern structure and look like just a conglomerate idea of mission-style architecture with a tower. They talked about that and bemoaned the fact that it couldn't be really modern, as it should for a railroad terminal. But it has nice patios and has served until now, when the trains are almost going out of existence. But we had a very interesting convention with these men who built the terminal depot.

MINK: I mentioned back earlier the starkness of the houses in Berlin that you saw that Gropius had designed, for example, as compared to the Spanish architecture that had developed in the tract setup in Westwood.

DELANO: All the sorority houses.

MINK: Beverly Hills.

DELANO: Beverly Hills, yes, and around Vermont Avenue.

It went way up near the planetarium, and I know of a house up there that cost a great deal because the man who built it had a great deal of original tile work put into the house and spared no money in the bathrooms and details and fine wrought-iron work. So there were different

degrees of quality in these houses, although, when you look back on it, they were copies; and I imagine it happened because of the interesting people in coming to California and the romantic idea about the past.

MINK: Do you remember in this period when these houses were being built--because you were here then teaching--what the general attitude of the people in the art department, besides yourself who were in architecture, was toward this kind of construction?

DELANO: Well, you see, the modern I'm talking about in relation to the German Bauhaus, the work of Gropius; and then of course there were others--Le Corbusier in France; and there were people in Holland and in England; and in this country, Neutra, right here. The people here who were connected with the art schools in USC and in our department, most of them thought that just a revival of some period was the thing to do in architecture. We've had that for a long time in this country. Most of our main town halls are in classic styles, the capitols of most of our states and our country are in classic styles, and so this had such a clutch on people.

MINK: So I imagine that the people like Mrs. Sooy and Mrs. Andreson and some of the others--Miss Gere--thought that the kind of houses that they were building were just fine.

DELANO: Yes. I don't think you should include Laura Andreson, because she was very young then and she had been one of my students. We were great friends from the very beginning. I tried to encourage her to go into pottery--I mean, to develop her sense of design that she had. I don't know how conservative Laura would be in her attitude towards architecture, but I don't think she would've made an issue of it. I think she was interested in ceramics and didn't carry on too much about architecture.

MINK: I wanted to ask you, too, in conjunction with your visit to Prague and observance of architecture, were you at all aware of the Danish influence or the Swedish influence?

DELANO: Oh, yes, the Danish and Swedish and Norwegian, all of those countries in the north there, and Germany, too, and France, seemed to come out with very fine examples of furniture in new styles--not just to be new but to adapt a creative attitude towards objects that would go into these homes or public buildings, for that matter, where the function would be analyzed again and plans revised instead of just putting on sort of a surface decoration to imitate or emulate some older period. It went all the way down to the small objects.

I was led into this great interest in the architecture because I felt that there were so many objects that could

be designed by our students that would go into homes of the future or into public buildings or into parks--it might be a fountain, anything. Why should you just look to a period style which is so traditional? And now you think of it, I believe almost every architectural school and design school or fine arts department works towards some modern, more creative--I think they've all changed. I don't think you find the same holdback that we had in those years.

MINK: It certainly is true--I would say, wouldn't you?--of Berkeley's School of Environmental Design, where they have left the walls totally bare except for the bearing structure and allowed the students to go around and do their own thing wherever they wanted to.

DELANO: You mean mural making?

MINK: Murals and tiles. In the School of Environmental Design at Berkeley.

DELANO: Yes. Oh, you see, this is after all a lifetime that's passed. This period we're talking about this afternoon has to do with what happens when quite a revolution takes place. And the main thing, well, there was a book put out by an American man who gave a little history of the modern. He went back to some of the older periods and showed what elements in the structure carried on and how it entailed a certain mechanical function in the

building and yet was covered up with these trappings. This was the thing that you had to stress. I think one thing perhaps, if I generalize on this now, is that in philosophizing about any great change in the arts, we have the new and the old mixed and [we should] come clean with it. It's a process that's rather difficult because of the changing of habits and workmen and so on.

Bullock's Wilshire here in Los Angeles is a very good example of this kind of conflict. The architects were somewhat traditional who built that building, Bullock's Wilshire on Wilshire Boulevard. It was finished, I believe, in 1929. The store was particularly interested in having traditional rooms, so they first hired a man who would do all the interiors in traditional modes. Well, he died before they had a chance to build the building. And they knew about a woman named Eleanor Le Maire because Mr. [Percy C.] Winnett, who was president of Bullock's, had traveled to New York and gotten Miss Le Maire to come out and do a job for Bullock's before 1929. That was to do with modern objects that might be sold in the store. I was hired in my off-time to help Miss Le Maire find things in Southern California because Bullock's had a policy of trying to utilize local talent. I spent all my extra days going about, taking Miss Le Maire in my car to visit modern architects and designers, and some

of my own students included, who were doing things, to help them on the store.

MINK: The man who designs furniture.

DELANO: Yes, Paul Williams was one of my students that Miss Le Maire liked--I mean she liked his work--and he was very creative, planned a lot of things for the Bullock's store that was built in 1929. He specialized in bentwood, and he finally had to expand and build a sort of a little factory in his backyard where he made beautiful bentwood furniture.

When the store was built, the new store, they took Miss Le Maire--and by the way, she wouldn't take the job unless she could have it all modern. She gave way in just one detail: she thought the women's wear on the second floor could be in a period style just to placate some of the people in Bullock's, so that was done in a Louis XV style or something. But the rest was all very modern. I found people for Miss Le Maire, like John Weber, who helped her do many of the rooms, Jacques Peters for the entrance hall or lobby--whatever they called it there in the entrance. It's still good today. New carpets were designed, new draperies that went together, and new ideas where you could look through the store and look out through the windows. I really collaborated with Miss Le Maire for over a year in this work and really was

a friend until she died last year. That was the biggest modern store of that type in the world. But you went back to this scene and some of it was not so modern. The general exterior has the trappings on the outside that the architects put on.

MINK: I was thinking about the Richfield building, too, which came along about that same time.

DELANO: Yes, that's right.

MINK: Would you say that represented a...

DELANO: ...maybe a fusion of a kind of--well, what I'm getting at, the general principle that one would go for here, would be to see that if there is any enrichment of the surfaces, that it really integrates and isn't just something slapped on.

Now I had a big argument with Richard Neutra on this, and I thought it was too bad that murals were left out of some of these modern buildings. So I wrote him a letter about it. I had been asked, I had already done a sgraffito mural for one of John Weber's modern buildings in Oxnard, and I didn't know anything about sgraffito. I had to do a lot of research to find out how to do it, and I did it. Then I wrote this letter to Neutra to give me a statement about what he thought of murals in the modern architecture today, at that time--this was way back. He gave me permission to quote his letter, and I

incorporated it in an article that was published by the University of California. We had a magazine; what was it called? It was a literary review, or something of that kind, and I had that article on sgraffito and how it could be used in modern architecture. Mr. Neutra agreed; he said, "We've swept the walls clear, and now it's up to the artists to make murals." He thought a type of expressive mural could be put on buildings that would be much more appropriate to our day and time and give color. He was very much in favor of a lot of color. He had visited Mexico. He saw what Diego Rivera and others were doing down there and came back very enthusiastic about murals. So there was a chance.

MINK: What murals did you have an opportunity to do after you did the one for the building in Oxnard?

DELANO: Yes, well, I was just trying to think in sequence.

MINK: It doesn't matter if it's in sequence.

DELANO: Let's see, I spoke about Miss Le Maire, let's see, getting acquainted here throughout the time she was devoting her time to Bullock's Wilshire. By the way, that building has been ruined, since, inside. The people that have come on and tried to keep the store going and looking nice have just ruined it. I'm glad Miss Le Maire didn't see it after they ruined the interiors.

MINK: How did they ruin it?

DELANO: Well, for example, in the tearoom they brought in just knickknacks and flowered rugs that were entirely out of place, and they took off the very beautiful glass ceiling that concealed the lights. There was a curved glass--bent glass, this was called--ceiling that had been made for the lobby in the top floor that they took off. They tried to make it look like a ladies' boudoir. It was just terrible and is today. They couldn't spoil the lobby because Jacques Peters had incorporated beautiful marble, and the texture of the marble was there, and they haven't ruined that. But everyplace else, wherever they touched it was the wrong thing. Another thing about murals there in that store: Miss Le Maire wanted a mural somewhere, and I had introduced her to Gjura Stojano. He was a Gypsy from Rumania that I knew, or from one of those Balkan states, and a very creative person. I took Miss Le Maire to see what he was doing at the time. She hired him to do a mural in the sports section on the first floor of Bullock's Wilshire, and it's there today and untouched, and it's just beautiful. The colors are soft and yet rich enough and contrasting enough. He had inlay, he has little glass and different kinds of metals put in, and wood; and it's a beautiful accessory to that part of the store. So you can see parts here and there in the store that remain the way it was originally

in 1929. That was a credit to the people in Bullock's and to Miss Le Maire for working it out at the beginning like that. But I think you just get window drapers in the recent years, you know, to come in and put in a new carpet, and the choice is terrible.

MINK: This certainly was a contrast, then, when they built the Bullock's store here in Westwood.

DELANO: Yes. It was. You don't mean the one now? You see, there have been two.

MINK: Would you talk about the first one?

DELANO: The first one? I didn't have anything to do with that, and Miss Le Maire didn't either, but it wasn't too bad and it wasn't too good. I mean, it wasn't an outstanding thing that was written up all over the country and known in Europe, [like] this other store, because it was ahead of its time, you see. There were restrictions in the Village. The Janss people had restrictions all over the Village. You had to sort of fit in whatever you built here, and again it was traditional. They laid out the Village in a very poor way. They didn't provide for parks, and there's a great deal you could quarrel about in relation to the buildings and to the layout--to the streets, to everything about it.

MINK: Then I take it you don't feel so sorry now about seeing some of this being wiped out?

DELANO: No. Again, it was in collaboration with Dr. Moore; they wanted--well, let's see if I can remember--sort of a romantic feeling about a village, "a village that had cowpaths" is what we used to say. They would have a period--well, like Ralphs [Supermarket], the only store we had at the beginning in Westwood. That was like a sort of fortress, like something with stones, you know, and yet it was a fake, style.

By the way, going back to sgraffito, there was one Italian that knew how to make sgraffito in Los Angeles as far as I could find out. It had been in his family for a long time in Europe. It had been a secret and he wouldn't tell me a thing about it.

MINK: Do you remember his name?

DELANO: No, I have it down in notes somewhere; I had to do research in the library and have some articles translated. Fanny Coldren--I think she took a great interest and helped me. We got everything we could find on it. My trouble was that all the recipes for combining cement plaster and things that went into the surface layers was in European scales and descriptions.

MINK: Measurements.

DELANO: Measurements, yes, the measurements, for material quantities. Finally, I went to one of the main cement and plaster factories downtown and got a lot of help there

in making samples to try out my own way of doing it, to make the first one on the house for this Swiss architect who built a house for Dr. [H.R.] Rey in Oxnard.

MINK: Is that house still standing?

DELANO: Yes, the murals are there.

MINK: What is the name?

DELANO: The house? It was Dr. Rey, but he died and the lady has since married, so I don't know her recent name. Dr. Rey had a hospital up around Ventura someplace for something to do with the way children are born, a better way to have them born. I've forgotten what it was--some kind of a method. A noted Swiss doctor.

MINK: Natural birth?

DELANO: Yes, something like that. John Weber, the architect--now, he's an example of one who had been trained in Europe in Zurich, came here at the time that what you were speaking of, this Spanish, was revived. He could revive anything. I mean, he designed any period that he had to, you know, to get along, to make a living. He was married to a nice Swiss lady.

MINK: He could be a hack if he had to?

DELANO: Well, he hated it. He was very outspoken like so many European people are. But what could you do? You can't just starve, you know. So he did at least some nice Spanish revivals. Then I got him this job with

Miss Le Maire, and so he went along with her and did many parts of the Bullock's Wilshire building, especially the beauty salons that he planned. He had a strength in the way he designed things--they weren't just pretty, but they were very good looking--and modern inventions that he made on the equipment for the place. These people in Europe had wide training. Then he went along with her to New York and worked with her until he died just last year. He did Neiman-Marcus's store--he was the main architect for the Neiman-Marcus store, under Miss Le Maire. Of course, her name is what goes down on all of this. It's too bad now that I know about the people in relation to some of these things. It's just too bad that she didn't put his name down with it at the time, because he was the main architect and she was the person who had the money and the business know-how and could work with people.

I think teamwork is one of the most essential things in all of this we've been talking about, all the crafts that have to do with new techniques and art that goes into buildings. If people can't get together and work as a team, I think it's just too bad--we'll have ugliness everywhere. So with Miss Le Maire, she worked beautifully with people, but I think people have to have recognition as they go along. John Weber was the one that didn't get any.

MINK: Did you find that people felt this way about it then? That she didn't recognize their part?

DELANO: Well, she should have had his name in right in the beginning. Now if I had known what I know today about such things, it seems to me I could have helped in that situation, because as years went by, John Weber burnt up. They'd do a building like Neiman-Marcus and his name wouldn't be there. It would be Eleanor Le Maire. It's just a shame.

This man I spoke about, Douglas Haskell, was a main writer for modern architecture for so many years in New York, in the Architectural Forum, and that other one, Architectural Record. He was well known. He was burnt up about it, too. He wanted to write up John as a separate person because he was so furious that through the years he didn't get the credit that he should have had.

So there are many people I think that are not involved in this teamwork. Nowadays, or even in those days, they said, "Eleanor Le Maire and Associates." Well, that still doesn't get his name up before the public. So I think there's a lot that students should know about--here's the old teacher talking again--should know about teamwork, how to work together.

MINK: Did you try to teach your students along this line?

DELANO: I discussed things with them wherever it came in. I had a seminar up here at my house when there was nobody

in the design area to give it--this is jumping up to recent times and after Gibson Danes was here. I had this seminar on design, and I had been teaching just painting for so long that most of the people in design didn't even know that I knew anything about design. Well, the students just ate it up because I could talk in generalized philosophical terms so that everything that I said about the different areas and the way people in the design areas would have to cooperate to bring about great beauty in interiors, in planning, just as they do in science.

TAPE NUMBER: IV, SIDE TWO

FEBRUARY 18, 1971

MINK: You've already talked about meeting John Dewey at the dedication in 1930, and how he and Dr. Barnes went with you to see the work that was on exhibition that your students had done up in the art department in Moore Hall, and how finally Dr. Barnes wrote to Dr. Moore and told him that if you wanted to accept a scholarship at the Barnes Foundation, he would let you come and pay you--what was it? A hundred dollars?

DELANO: A hundred dollars a month, yes.

MINK: So what I'm wondering now is if you could begin to tell me something about going, your experiences. I think you said you had a rugged time at first.

DELANO: Yes, I did. Before I launch into that I would like to say that Dr. Moore said that it was really quite a big scholarship to accept. I didn't know the significance of Dr. Barnes at that time, or the extent of his collections, or anything about his character, for that matter. I knew a little about John Dewey but not too much. I had some of his books, and that's how I got interested in reading things about the Barnes Foundation--through what Dewey had already said at that time. Dr. Moore, I started to say, wanted me to accept the thing.

MINK: He thought it was important?

DELANO: He thought it was very important and that I should therefore perhaps have a different point of view from what had been engendered in the art department up to that time. Well, I said I didn't have any money even to get across the country--we had such low salaries without status at that time--and that I had saved up and taken all the money I had to go to Europe a year before that, and so now I didn't have any. He said, "Do you have any insurance policies?" I said I had some but not very much. He said, "Why don't you borrow from one of those?" I took his word and borrowed some from one I had; I really should have cashed it in because it was very difficult paying it back and the interest all those years. Anyway, I got across the country and left my job, but I did have an agreement with Dr. Moore by word of mouth that I would be able to get my job back in case Mrs. Sooy, who was then head, didn't want me to come back to the art department.

I went across the desert in the train. I love the desert, not just as a painter of the desert, not that sort of thing, but it has always attracted me; and I looked at everything as we went through the Mojave and on finally to New York. I stopped briefly to see Mrs. Morgan. She and her husband had already gone to New York,

and finally I got on down to Philadelphia to go to the Barnes Foundation.

MINK: You said you got a room in Philadelphia.

DELANO: I got a room in a hotel and felt that I couldn't keep it very long with so little money in hand, so I got out to the Barnes Foundation by train out to Merion.

I had to walk quite a little ways from the station to get there. It was through a beautiful wooded country and big estates, and you could hardly see a house because they were in their own parks, so to speak, in that area. So I found the foundation and saw Dr. Barnes right away.

MINK: What did he say to you when he saw you standing on the doorstep?

DELANO: The building itself is very beautiful--it has beautiful soft warm-colored marble and large sloping grounds, lawn and beautiful trees, and they were in flower at that time, some of them. And there wasn't much of a conversation at that time. He brought me in, and there was no one else around except Dr. Barnes just then.

He took me around through all of the galleries, and I really was swept off my feet. It was an enormous place. I think they had twenty-seven galleries, if I remember correctly, filled with wonderful paintings. In the first big gallery, there were many paintings by Cézanne, Renoir and many impressionists and old masters.

I should really go into this a little later on, but it was just the overwhelming greatness of the collection that took me by surprise right at first. Barnes didn't say much, but he introduced me to a young man who came in a little later, and that was Herbert Jennings. He told Jennings to take me back to Philadelphia and try and find a place where I could live where it would be less expensive than in that hotel.

MINK: Then you told him that you couldn't live in the hotel, that it was too expensive?

DELANO: Oh, yes. It really was. I couldn't stay there. Besides, I needed the hundred dollars he was to give me because I didn't have too much in my purse, really, because it took all I could get to get across the country. Herbert and I looked all around, and we finally found a room with a girl named Hope. She was writing for Curtis Publishing Company--she wrote a column on music. She happened to be interested in music and had a boyfriend who was going to the Curtis Institute of Music. That was lucky because all of his friends and her friends came together every week and we'd listen to fine music and go to hear [Leopold] Stokowski play. So that was nice. And the room I got with Hope was a nice large room but...

MINK: Hope...?

DELANO: Hope, I've forgotten Hope's last name now. But

the bed I had to sleep on was just a cot with, believe it or not, a sort of a tick filled with straw. Well, I just about wept that first night because I'd never slept on a thing like that before in my life. I had a few things in my trunk after I got that from the express train; I put up a large Chimayó blanket--which seemed to give something to the room, so I didn't feel so badly after that.

The next day I made my way out to the Barnes Foundation. It was too expensive to go on the train, so I took a subway and an elevated and a surface car--and I don't know how many changes I had to make to get out to Merion--and then walk[ed] a couple of miles at the end of the road. I did this all through that whole year, except for the time that I was in Europe under the Barnes Foundation. I went in snow and chilly weather, and I guess when a person is young it doesn't matter.

MINK: You always had to do all these connections every time?

DELANO: Yes, I couldn't afford to go on what they called the Main Line, a big train that went out west from Philadelphia and stopped at Merion. That was the only other way to get out there.

My encounters with Dr. Barnes throughout the year were frequent, and I didn't know at the time what kind of person he was, and I don't know to this day just what

you would call him. People have mixed emotion about him. There was a series of articles written for the Saturday Evening Post and it ran for several weeks. It was called "The Terrible-Tempered Dr. Barnes." When he found people writing about art and disagreed with them, he could be unmerciful in his criticism, and he wouldn't spare any money or time to try to debate with them or write about them in one way or another. So some people feared him, some hated him--there were all sorts of opinions, and you heard lots of gossip. Of course, I didn't know that when I first went there, and I was told by some of the young men who were in some of the classes I was in that it was best just to keep quiet, and I found out that it was, until you could understand a little bit more about his nature.

He was associated with John Dewey from the beginning, or before he really built the foundation. He liked what he saw in some of Dewey's writings and then joined his seminar, and they became fast friends and remained so for the rest of their time. John Dewey was given a certain amount of money to come down there--I think this was at one time during the beginning of their friendship. He always had a room where he could stay in their home.

MINK: Would Barnes give Dewey money to come down there?

DELANO: Yes. I think I found that in some book that was written about him. I could look that up.

MINK: No, that's all right.

DELANO: Yes, but it's a matter of record. At one time, I think it was rather early when he had been in Chicago and he had a school there and was testing out his progressive theories of education, he left the place and was without a position for a time there; and I think that's when Barnes brought him down to the foundation. I may be a little wrong in that but I could find out.

Dewey was a person, I would say, that was quite different from Barnes. I once used the idea of extroverts and introverts. I don't think anyone could be labeled by just a word, but if you wanted to use that in this case, I'm sure Dr. Barnes is an extrovert as compared with John Dewey. On the other hand, when you think about the enormous amount of writing--it would take a book to just list the things that John Dewey has written. He was active, extremely active--not an introvert in the sense of going inward, but he was extremely active all his life.

MINK: But he was generally quiet.

DELANO: A very quiet, gentle person. In fact, Dr. Barnes thought he was a saint. He looked up to him in every respect all his life.

MINK: He was probably just everything that Barnes wasn't.

DELANO: Just everything. They complemented each other.

In respect to what was later called progressive

education, people took Dewey's ideas and misapplied them all over the country. They would call it progressive education, and it just seemed to be something that wasn't the real thing.

MINK: I wonder if you would give your opinion of whether you felt that Corinne Seeds, in what she said--you know, the application of the Dewey principle at UES--misapplied the teachings of Dewey, really?

DELANO: Well, I didn't investigate the training school very much, but I wish Corinne Seeds had really studied John Dewey. She always seemed to slough him off as someone who didn't talk very coherently.

MINK: I always thought that she was really gung-ho about Dewey.

DELANO: Well, I thought she was, too. But, for example, the Barnes Foundation was a place where there was no nonsense, none of this thing of everybody doing whatever he pleased all the time, but a very methodical place. And Dewey has given it the greatest praise--I want to tell about that some time while we're having this interview---where he thinks that it applied his theories better than any school, even better than the science schools.

MINK: Do I interpret you, then, when you say at the Barnes Foundation there was no nonsense and people weren't just allowed to do what they wanted all the time, that you were

referring more to the principles that Corinne Seeds applied in the elementary school, where kids could just do their thing?

DELANO: Well, if they were doing their thing, each one at a different time and place, without license, so to speak--I mean, with some discipline--then that's fine. As I said, I didn't investigate the school to any great degree, but I felt that perhaps Dewey's way of talking and writing kept people from understanding him to some degree. But I think if people would read and take from it at the time something that seemed to apply to the experience they would be having at the moment, and then read and reread, study the parts that seemed to apply to what they needed....

MINK: Well, then, you said that Dewey felt that at the Barnes Foundation--to go along with what you were going to say--that he had applied it there to the best that anyone had applied his principles.

DELANO: Yes, he said this in the preface to Art as Experience; he said that "Whatever is sound in this volume is due more than I can say to the great educational work carried on in the Barnes Foundation. That work is of a pioneer quality comparable to the best that has been done in any field during the present generation, that of science not excepted. I should be glad to think of this volume

as one phase of the widespread influence the Foundation is exercising." And it was widespread. Dr. Barnes had many philosophers come there and lecture, and students from all over the world. He never had great numbers; he couldn't be bothered with them. They had to come on their own and lead their own study.

I was just making the point that even in the lower grades the Dewey system--I don't like to call it a system, but Dewey's ideas on education--would not lead to this wild, sort of helter-skelter business, and that the children would come out not knowing mathematics or this or that. I mean, they believed in a certain amount of drill and really hard study, but at the same time they didn't want this thing to be like studying by rote where something was sort of drilled into people. In other words, you have some lead that's carrying you on and it's very individual--how to get individualism into the schools without having this random sort of lack of discipline.

MINK: You were really describing, weren't you, what came to be known as "progressive education" and had such a very bad name, and for which UCLA, as I understand it, got rather a bad name because they tried to apply these principles in their education department in teaching teachers.

DELANO: Yes, not in the education department as a whole but in the training school. I don't know that they even

called it "progressive." No one wants to get rid of a word. The word "progressive" is good, and I think if we don't progress in any field then we're sunk; but I think that people had a wrong idea about Dewey's ideas. And another thing: if one could just note the difference in his ideas as they developed and changed.... He was one of the first to change his ideas, but maybe people got started with one of his first books in education, then they didn't bother to go on with any of the rest of them to see how they varied or how it was applied, or even to find out what was being done at the Barnes Foundation.

MINK: Could you give me some examples in your day-to-day activities there that illustrate what Dewey was saying about how he thought his principles were there best applied?

DELANO: Well, the students were allowed to come in if they had a real purpose and could use their own initiative and work on their own projects, develop whatever they wanted to for the situation in their own school or wherever they came from.

MINK: What did you decide to do?

DELANO: I decided, first of all, that being an artist I wanted to study paintings to advance my whole person as an artist and then to use that in my teaching.

MINK: And what did Dr. Barnes think? Did he think this was a good project for you?

DELANO: He never asked me what I wanted to do. [laughter]

MINK: He never asked you?

DELANO: No, I didn't have to put down in writing or anything. Of course, I had read a couple of the first journals that he wrote before he published his book Art and Education, journal of the Barnes Foundation. This is one thing that led me to be interested in that place. They were little journals published in Merion, Pennsylvania, back in 1925 [that] contained articles which were scornful of public school education in Philadelphia and different ways in which people taught art. He felt that the education was really obstructed by the methods they used. Barnes, [Thomas] Munro, Dewey, [Laurence] Buermeyer, and Mary Mullen all wrote articles in this magazine, and then later different books came out--or right away.

MINK: You must have at least discussed with Dr. Barnes the project you planned to pursue at the foundation.

DELANO: Yes, in the sense that they saw me working every day. I was there on time and I stayed the full length all day long--I brought my lunch--and I had my own notes and was analyzing paintings in my own way. Now, he didn't say: analyze this today, do this today, and so on. I went my own way. I sought out the paintings that interested me most to begin with. And I had decided in my own mind I would try their methods. You see, there was another class or two

given by some young members of the staff. They would put up a painting and analyze it, and it was all in Barnes's type of analysis. Then Barnes himself would have an afternoon in which he would lecture on, perhaps, the relations between music and painting. Miss [Violette] de Mazia, who was on the staff, sometimes lectured, and so I thought I would try out their method. It differed from what we had been taught at UCLA years ago. I think I said something earlier in this...

MINK: ...in reference to the analyzing of those paintings.

DELANO: Yes. Mr. Dow, back in the nineties, had originated his book. I think he published it later, but in the early part of the century, he had been lecturing on criticism and appreciation and creative arts using what he called six principles.

MINK: Yes. You discussed that.

DELANO: I discussed that. And my criticism way back there was that I felt it didn't get at painting enough, because they applied it more or less to the flat patterning of things and to details which had to do with, well, perhaps, Japanese prints and Oriental art, which was in vogue at that time. Space wasn't mentioned. Here, they used line, light, space, and color--four. You see, they mentioned the space, and this was a positive thing to be analyzed. It could be analyzed, and you could show how these various elements related to one another in a painting.

MINK: Perhaps in order to demonstrate to me, and for the record, exactly, could you take a picture that comes to mind from the collection and tell me how you analyzed it?

DELANO: Yes. Any painting such as, say, Cézanne's Card Players, which was at the end of the big gallery and comes to mind, you could start in with any one of the four. It didn't matter. One is basic to the other. If you want to say that line is basic, that you can't paint without line, you can't; but you don't have to start with that, because all four elements are integrated. That is, you couldn't paint a picture like that without involving a linear composition, a spatial composition, a color and a light composition; so that the artist is integrating all four. When he gets through, you're not aware of how he did it exactly, but you see things in the real world in this manner. You see linear, spatial, colored, lighted forms in space. The way he worked his deep space was not in the traditional sense.

MINK: Cézanne.

DELANO: Cézanne, I'm talking about. So this would be one of the things I'd want to say about it, because as you focus upon a painting and you work with it for a long time, you're really seeing into it in a much deeper sense than just walking by in a gallery or just giving it a few minutes, you see.

MINK: How long do you sit and look at it?

DELANO: Well, that'd depend on where it comes in relation to what you've done before. If I were going to give a full analysis, in painterly terms, of this painting, perhaps it would take me an hour to go through that. I'm just guessing.

MINK: And how would you do it?

DELANO: We'd start in with, well, say, line, and tell about the arrangement of the lines, how they are working in the composition, how they are made--that is, I don't mean the mere paint but are they fused on the edges? Are they sharp and delineated? Are they worked into the form so that you're not conscious of them and yet there's a blurred edge? Or how are they working? And then if you think of another artist of the same time that you can contrast with it, then that is brought in at that moment. For example, when I said a fused edge, I might think of Titian, where his edges are fused and blurred; there's no imposed outline anywhere in a Titian. Whereas in a Cézanne, there might be a single line that seems not to be imbedded into the form itself--in other words it blurs, maybe on an edge, or is sharp in places, or maybe even detached, because Cézanne was not following in the older traditions of the Renaissance.

I might plunge into space first instead of line. Perhaps if I were talking about space, I would have to say what the colors were doing in a spatial sense. Perhaps there are cool colors like a bluish color or a purplish color or a

greenish blue, and these colors have a spatial relation to, say, the warm colors--such as a lemon yellow or an orange--and these colors would be separated in the effect they gave to you. Some colors would recede, in other words. And that relationship would be set up and would be spatial. When I have space in my mind, in my eye, I'm seeing it in the painting and I'm seeing it all over. I'm seeing the painting whole hanging there on the wall. I'm not making a diagram of it. I am seeing interrelationships. This is what I want to get to in the long run. Space also might be considered in terms of perspective. Where are the objects? Are they deep in space? Do they seem miles away? I might turn to one of his landscapes. We might be right nearby there in the room and notice a mountaintop that seemed very far away, yet it wasn't done in the traditional sense. So you're getting all kinds of ideas while you're analyzing one painting, and the more you know about the traditions, the more these relationships come up.

I was saying something about the deep space in a Cézanne painting that would be worked out not only by the way the lines bend and form into relationships in generating a shape in space and the intervals between, but it would also have something to do with the way the lights are worked. There might be whole areas of shadow and light, so that the near highlights would come toward you. Does this give you

some idea now? I mean, I'm just making up an idea. I don't even have the painting in front of me.

MINK: Well, I understand this now. Would you then be required, or asked, or volunteer, to present your analysis of the painting to the class or a group once you had done it?

DELANO: No. One time when I was walking in the gallery--

I was analyzing something by Cézanne, I guess; I can't remember--

Dr. Barnes wanted to see what I was doing. So he read a little bit, and I think he criticized the words I was using. Well,

I guess my words were very meager at that time, in a way-- this was right near the beginning--and I guess he wanted to

see exactly what I was doing, but he didn't criticize me

very much at that time. No. You were on your own to work.

And I think they had ways of telling whether you were. Well, you were there every day working. They could see you in the gallery.

MINK: Your physical presence would be...

DELANO: You were there, yes.

MINK: ...an indication of your devotion.

DELANO: Yes, indeed.

MINK: What was the sum total and purpose of these things, that you sat there day after day?

DELANO: You stood there. There were no seats, no places.

MINK: Analyzing these paintings one after the other? What was the objective? Was there any physical objective in the

end? Did you write a résumé or a summary? Was anything required of you?

DELANO: No, you were completely on your own for your own project. You see, I was one of possibly six people who were allowed to be on their own. Other people came into the lecture classes. I sat in on all of their classes. You didn't have to hand in anything or take part in the lecture or anything at all.

MINK: The others did but you didn't.

DELANO: I didn't. There were about six of us that way on our own, and he sent us to Europe besides. These people were on their own. Most of them in other years I found out were writing books, like, say, Thomas Munro. Their purposes in life were a little different, perhaps. I, as an artist and teacher, felt that I wanted to get all I could out of that year. I think one provision that Dr. Barnes made, now that I recall, was not to paint during the whole year.

MINK: Oh, you couldn't do any painting?

DELANO: No painting.

MINK: That must have been sort of a stultifying thing for you.

DELANO: Yes. I had been on my own painting trips, and doing a lot on my own before I left, and still I felt that it was right since I was only to be there twelve months.

That was little enough time in which to see the great

masterpieces in Europe and go through the history of painting in Europe. That's what I did there in four months' time. I went to eight different countries and studied the inter-relationship of the traditions: that is, I tried to follow from early to late in the work of one artist, let's say, and then as I went along to integrate his work with traditions before and after his time as I'd see it and try to evaluate or criticize the work as I went along. I'm getting into Europe. I know this is jumping out of place a little bit, but it gives you an idea of what I decided from the beginning to do. My project was to study and use the analytical method which they had worked out there in front of the paintings.

MINK: I presume that Dr. Barnes put this stricture of no painting on because he felt that you needed all of the time.

DELANO: I needed all of the time.

MINK: Right. But did you do your painting at home?

DELANO: No, I didn't. No, I brought my paintings along, but I never showed them to him. I showed them to some of the teachers there that I knew real well, like this young Herbert Jennings.

MINK: What did they feel of them?

DELANO: Well, they thought that they were great, I guess. I don't know. They liked them. But I guess I might have been a little afraid of Barnes at this time. I didn't show them to him. I thought maybe in the future sometime he

could see my work. I didn't really try to show them to him.

MINK: Well, did you ever get a taste of the terrible temper?

DELANO: The terrible temper? Yes, I did.

MINK: Could you describe it for me?

DELANO: One that came to mind: you know, Mrs. Sooy wrote an article about "Painting Is Dead," and John Dewey and Dr. Barnes had seen this article and they just thought it was dreadful for anyone to down painting. I didn't know about this, and right in one of the early weeks while I was there, he was talking to me about my work and whether I was getting along all right and having a pleasant conversation. Then he said, "Well, you know, you just came from the sewer." This just shocked me so, I burst out in tears. And I laugh, but it really shocked me and I didn't know but what he meant "s-e-w-e-r," but he didn't. He meant "S-o-o-y-e-r," Sooy--Mrs. Sooy was the "sooyer" because she had written that article. And even that was shocking. I still felt like crying. But he said, "Oh, well, don't pay any attention to that. That's just what Dewey and I decided."

I was in a position without money. I couldn't come home and give up the whole thing, but I thought if I was going to be blasted like that at every turn, I just didn't know what to do. I talked it over with some of the young men who were going to the foundation on my way home that day, and they told me that he was like that, that you just had to

learn to take it.

Barnes himself said--this helped me to get over a little bit of this state of mind--"You shouldn't be so tender-minded. You've got to learn to be tough-minded." He said, "Read William James." So I did. I got a copy and decided I needed to get over being tender-minded. And he told me to read [George] Santayana and James--and Dewey, of course. Those three, those were the great ones--Santayana, too. Santayana was one who wrote so poetically about the arts. I sailed through his books and just loved them. Dewey, like Miss Seeds said, was difficult--and is still difficult to me. Much of it I don't understand, but the parts that I do, I feel that there's been no one more influential in my whole life than what John Dewey worked out.

MINK: Was Dewey there at all while you were there?

DELANO: Dewey was there every week. He was under the influence of Dr. Barnes in respect to being on time and there, and he worked. It was a wonderful year to be there because John Dewey was writing. Well, first he was writing lectures to be given at Harvard every week, so that was why he was down there; and then he turned it into this book, Art as Experience. And so I had the benefit of listening to Barnes and Dewey on practically every chapter in this book. The firsthand, sort of, working out of a chapter.

MINK: Would they discuss it between themselves?

DELANO: They would discuss it. They'd go right back to something real new and early in experience--oh, like when they were discussing deep space, or what it is to have an experience. So this book seems very much more intimate to me than most any of the other books. I don't know of any other philosopher who has written this much about art. Most of them, if they write on the arts, illustrate it with literature or music, but John Dewey really wrote more about paintings than any other art. That was his field, in art experience.

MINK: Well, can you remember any interesting anecdotes if you were listening to Barnes and Dewey?

DELANO: Yes. I spoke about space. It makes me think about one day when he was going to give his lecture up there at Harvard. Barnes brought out a painting by Corot and put it on the floor against a chair, and he started talking about it, just the way he would write about or analyze a painting, starting to say something about the way space was utilized in the picture. He was kind of droning away, and Dewey was sitting back looking wide-eyed at the painting and rubbing his forehead. And Barnes thought, "He's not listening to me," so he said, "Don't you see that deep space?" He sort of pounded his hand on the chair. [laughter] And Dewey said, "I guess I'll go write." I never forgot that. It just said something to me because it was so personal the way they

reacted one to the other. In other words, I think Barnes was really a spur to John Dewey in this book. He took him to Europe--they analyzed paintings together in Europe--and any time that Barnes wrote a book, every chapter was gone over by Dewey, and they helped each other this way.

MINK: Were you the only witness of this scene, or were there others there?

DELANO: I can't remember if there were any others. There would only be two or three--perhaps this Herbert Jennings and Decius Miller.

MINK: Well, I find it a little difficult to get in my mind a picture of how this was. Did people just wander in and out, and conversations might be going on, say?

DELANO: No. There was just absolute quiet in this room. The students were to be seen and not heard because something very creative was taking place. You didn't want anybody to interfere. Now, these two were creating together, I feel. That's my impression of it.

MINK: And you were allowed to watch?

DELANO: Right in the creation, exactly. Do you see now? That occurred in Europe, too, when they were writing the book on Matisse. I think the year that I was there was really one of the most marvelous years to be there.

MINK: Why do you feel that?

DELANO: Well, not only because Dewey was there and writing

his book Art as Experience, which came out a little later--his lectures were put together in the form of this book--but also because Matisse was there.

Later in the year, I think it was possibly in May or June, there was the largest exhibition up to that time of Matisse's work held in a big gallery in Paris--several galleries, not just one, a succession of galleries. Barnes took advantage of this because the pictures had been gathered from all over the world. He was writing on Matisse and he liked Matisse's work--he collected it; he had a great many fine examples. But he wanted to be over there to analyze every day, so the foundation staff and the secretaries would assemble at this gallery. They would be there in the morning before anybody else was allowed to come in. We had special passes. I still have my pass and the catalog in which Matisse wrote to me. Anyhow, we'd assemble there early in the morning and those of us who--I think there were just four of the students who were on their own in my category--would stand around and listen. Again, you'd find Miss De Mazia and Dr. Barnes analyzing the painting, whatever it was, and there would be secretaries taking down every word. When he'd wear out one, there'd be another one to take her place. And I really mean that. It was fast and furious, and there wouldn't be a detail left out of the analysis in the painting. If they were comparing, say, with something in other traditions--

maybe a Persian miniature, for example--he would send Ed Dreibelbis, who was one of the students in my category, over to the Louvre to check so they'd be absolutely right about the detail they were going to put in that book on that piece. I tell you, by the time you were through from nine to twelve in that gallery, everybody was worn out--even those who were just listening.

MINK: You said that Matisse was there, and I wondered if you recall any interplays between Matisse and Barnes--for example, the way that you recall the one between Dewey and Barnes?

DELANO: Well, that's a matter of record. Matisse was brought over here to be on some large jury, some national or international jury for some exhibition that was to be held in this country; and so Barnes immediately had him come down to the foundation and asked him if he would do a mural to be placed over the lunettes--that is, these enormous windows that were, oh, maybe ten or fifteen feet high. They were separated by a certain wall space between. There were, say, four windows, as I remember, and three spaces between the windows; and above the windows there was a space in the wall that coved up into the ceiling--a very dreadful place in which to work. But he wondered if he could put a mural in there spanning the whole width of the wall and up between the windows and up into the ceiling.

Matisse pondered on it, and he decided he thought that he could, something that would work with the architecture and with the exhibitions in there--because this main gallery was two stories high. You see, there was a mezzanine floor up around, so you can imagine how high it was. It looked out onto some beautiful grounds. So Matisse was there a number of days. I was introduced to him. This is just a little aside--I don't know why I noticed it--but he doesn't shake hands. You'd take his hand, and it's just like a fish. He doesn't respond; I don't know why. Later I found out it was because he had so much arthritis or something, because it was really strange. I had never taken anybody's hand before and felt this difficulty.

MINK: He didn't have a grasp?

DELANO: No response. No, he didn't grasp your hand. He seemed to be restrained. He didn't talk much. De Mazia was around all the time; of course, she spoke fluent French. Barnes spoke a little, but they didn't carry on many conversations--while I was around, at least. They were in this main gallery quite a bit, and I hung around to see what I could see or hear. Let's see, as far as hearing anything else from Matisse: when we were over in France, they held a wonderful reception for Matisse. Now, like most artists, he didn't like to attend

these social affairs. He was reluctant.

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MINK: One of the things that I was wondering is, you had said that Matisse gave you his palette. Is it a natural thing for a student to ask a great artist to write down the colors on his palette? Is this an ordinary thing?

DELANO: I don't know. I just don't know. You see, in the case of Matisse, the colors he used were so brilliant. An artist is always interested in the technical means. In Barnes analysis, after the painting is finished there isn't anything said about the type of color used, but I was interested because I had been using the Windsor-Newton paints from England all my life in painting--if I could afford them--and found them very satisfactory. I thought maybe this would be a chance to find out what kind of paints they used in France, and, when I got home, whether I could get some of them.

MINK: You were speaking on the other side of the tape about this reception given for Matisse. Was it here that you asked him for his palette?

DELANO: No, it wasn't at the reception. No, I'm sorry. That was at one of those morning sessions. He didn't come there every morning, but he was around the gallery at times, and at one of those times I asked him about

his colors. He worked out a set of colors, and I found them very much like the Windsor-Newton's. That is, for example, emerald green was a color he used in a painting such as, say, Woman With a Hat. That was shown there in the exhibition. It would be used almost directly from the tube. He was fond of bright purples and red purples, so I thought it would be interesting to buy a few of those colors before I left Paris and [to] take them home-- especially these brighter reds and greens and purples. What we call earth colors, any brownish colors, or where it would be the same here as it would be there--the cadmium orange--would be something like the Windsor-Newton's, in fact, maybe inferior. But that's all. I was just interested to know what he used.

MINK: And he just very willingly gave it to you?

DELANO: Yes, he did. He had somebody there in the gallery type it out and then make several copies to give to Herbert and some of the others that were in the small group going to the Barnes Foundation.

You see, I might explain here that Barnes allowed a few of his students to go to Europe, and he paid their way if they couldn't pay their own. He'd let you burn up before you'd find out whether he was going to pay your way or not. I didn't know what I would do those last four months, unless he could give me some money or get

my tickets for me. So I had to ask him, and then it was just a day or two before the boat on which we were all going was to sail. I already had a passport from a previous year, so it didn't take very long to write for my passport, and he paid my way on the ship, third class. I didn't mind because Herbert and some of the others were going. We got over to London on our own. Barnes and his, I'd say, retinue--all his staff and these secretaries he took along and his wife--they all went directly to Paris; and then the rest of us followed and joined up later on, in time for this exhibition. After we were through with the exhibiton in Paris, I was to get my railroad tickets and go on my own from there on, and I didn't have the money for those, so I had to ask. I mean, I was a little embarrassed to do a thing like that. I don't know why, but it just seemed distasteful, you know. But that's part of Barnes's nature. He wanted to make people suffer, I guess--I don't know what it is.

MINK: Sadistic.

DELANO: He was in a way. Yes, he was.

MINK: You'd think he would have had all this planned out with you in advance and discuss it.

DELANO: Yes. So he sent Miss Mullen--one of the Mullen sisters--to me to find out why I was so jittery, and I had been sick in Holland eating such terrible food,

because I didn't know how I was going to make it on a hundred dollars a month and travel on it. I thought I'd have to buy my own tickets, you see. So Miss Mullen talked to me, and I said, "Well, I didn't have anyone to fall back on, and I really was worried and I was anxious." She said, "Well, all you need to do is to write to the Barnes Foundation." She wrote me the address in Paris and said, "We'll take care of you if you get sick." Well, that just relieved me so much that I was a different person from that time on. Then she went to the railroad ticket [office] with me and got the kind of ticket where you can stop anywhere you want and take as long as you want in a certain town and go on. You didn't have to have it point by point, you see.

MINK: Did they give you money for hotels and food?

DELANO: A hundred dollars a month, that's all. That was for my hotel and all my expenses and any other way--food and everything.

MINK: Even while you were in Europe?

DELANO: Even while I was in Europe, yes.

MINK: Were you able to make out all right with that?

DELANO: Yes. I did have five dollars left over in Italy, in Florence, and I spent in on a necklace. [laughter]

MINK: Did you feel sinful about that?

DELANO: No. [laughter] I didn't feel at ease during this

time. I think it is something to understand a person like Dr. Barnes. He got into all kinds of fights with people. He would bawl them out unmercifully for things they said or didn't say about paintings and museums, and I think he was his own worst enemy. He wanted to do so much for people with his money--he had a great deal of money. He wanted to initiate a new way of looking at paintings--not altogether new, but at least have people study. Yet he antagonized so many people that I think it was too bad.

MINK: Was Mrs. Barnes all taken up in this?

DELANO: Mrs. Barnes was on her own, too. Maybe you can justify all of this by saying that he just wants to be surrounded by people who are creative, on their own, and doesn't want to be bothered to tell them, "You do this and you do that." Not at all, but as long as they're creating and he is stimulated by it, people all working around him, he's happy.

Mrs. Barnes had charge of the arboretum. I didn't mention this at the beginning, but I should have. These beautiful buildings were placed on a twelve-acre site, and the man who had owned the property before had been a botanist and had developed an arboretum there. Mrs. Barnes went on with this.

MINK: So botany was her bag?

DELANO: Yes, she worked it into a wonderful place. I remember one incident. I ran into her on the grounds and I was a little bit early that day. She said, "I want you to see something that's in flower down this path." So I went on down with her, and she said, "You know, when I try to get the doctor"--she called her husband "the doctor"--"to come down here, he just turns around on the paths and says, 'Isn't the foundation beautiful today?' He looks at the buildings, and he doesn't look at the flowers."

MINK: So he was never interested?

DELANO: Oh, he was interested and very proud, but he was so wrapped up in his own work, I think, that he--well, he wasn't a man of many words, in a way, as far as I could judge.

MINK: Did you ever have any scuffles with him as far as temperament was concerned, besides this one Louise Sooy incident you spoke of?

DELANO: Yes. One thing was about the dance. When I was home here in Los Angeles, I took dancing lessons for many years with Mrs. Morgan and others from the art department under Bertha Wardell. She had been a dance teacher at the Normal School of many years ago. Then she had this dance school on her own. We went down there as a group of artists who were interested in the dance--not to perform,

but there was something very fascinating about it. In that way we learned something about the traditions of dance.

Well, Barnes said something about dance in one of his lectures, in analyzing paintings, that made me feel that he hadn't thought very much about dance; so I burst out with something about the fact that if he wanted to analyze the dance why didn't he search for the factors involved and go through them just as he did with paintings: instead of saying that it was just a sort of a rat-tat-tat, or a movement, or a rhythmic series of sounds, show something involved the way we have it in painting or music. In a way I thought I'd have my head cut off at that time because he started to argue with me and I just kept still.

I never could tell whether he liked to have you interfere; I had a feeling that he didn't, that it was his privilege to go on and think in front of the group. I felt that Dewey was that way, too: they were thinking and you were privileged to get to listen in on it. And once I took that attitude, then, you see, it wasn't like a teacher-class thing at all. You were privileged to be listening to this creative work going on, the writing of books; and that's why they wanted it quiet there--no interference.

Originally--I was told by some of the young men who

had been there many years--he had allowed people to come in from the University of Pennsylvania, and there was noise and a lot of talking going on and people couldn't think and couldn't work the way they wanted to; and so he just stopped it. And once he made up his mind, that was it. He had feuds with the University of Pennsylvania all through his life. He was always having troubles there. He wanted to leave his pictures to the people, but he wanted the work to be carried on in a serene way where people could look at paintings and not be disturbed.

MINK: You told me sometime earlier that there was one young man during the time that you were there that he really just cut off.

DELANO: Oh, yes. There was a Russian Jew from Chicago named Ivan Donovetsky--if I can remember--and he was allowed to come and was given forty dollars a month. Well, in Ivan's terms that was magnificent. He could live on forty dollars a month, knew how to do it. I didn't. I mean, I had a hundred dollars and that was hard enough. Anyhow, Ivan was allowed to go to these classes. He wasn't to come every day the way I was because he was just a young kid getting started as a painter. I got acquainted with him pretty well because in order to make out with our food we formed what was called a "supper club." Five of us met at Hope's every day except Saturday and Sunday to

cook, and we pooled our money so that I think it was a dollar and a half a piece that we could put up in the kitty and be able to eat.

MINK: A dollar and a half a week?

DELANO: A week, yes, a dollar and a half a week. This was during the beginning of the Depression. They were selling apples on the street in Philadelphia at that time. Ivan was in on this group. It was Hope, and myself, and Hope's boyfriend, who was the music graduate at the Curtis Institute, and Herbert, I guess--that was the five. Ivan was just having a wonderful time.

Then he thought he'd like to go back to Chicago during the Jewish holidays, so Barnes gave him the money to go and he was to be back on a certain day. Well, he was a day late, and Barnes just put him out--no excuses. That's how severe he was--just absolutely no tolerance.

Mrs. Morgan and her husband came there the summer after I was there or sometime soon after I was there, to photograph many of the things in the collection. Barnes allowed them to photograph anything they wanted--the Negro sculpture, the painting, everything--and he did a wonderful job. Mrs. Morgan was pregnant and Barnes treated her marvelously. He just thought it was something out of this world, you know. He even wanted to help her up a stair, or anything, you know, to be gentleman. We both

felt that because he didn't have children this was one of the things that made him the way he was--that he craved to have children. And he wanted to warm up to the students who were there, but he didn't know how, you know. I had this feeling about him because I had another encounter. I don't know how to take encounters--I guess I have something to learn there.

MINK: What was that other one?

DELANO: The other encounter involved children.

MINK: A confrontation?

DELANO: A confrontation, yes. A confrontation. I don't know what brought it up, but I was roaming around doing my analytical work and studying the paintings in the foundation. He caught up with me one day and said something about, "You know, Dewey and I were discussing about the public schools, and," he said, "we just think some of the work that's going on is terrible." I said, "Well, if you had a child, then you wouldn't want him to take art in the schools?" And he said, "No. I wouldn't let any teacher get at him." And then his eyes filled with tears, and then I knew that the man was really sad inside about things.

MINK: About the fact that he didn't...

DELANO: ...didn't have children. That was just perhaps a little insight that might account for some of the things.

I've never heard of anybody else that felt this.

MINK: Can we pursue this for a minute? I think that you mentioned also that, really, because of Louise Sooy's education according to the Dow method, he was not interested in having her there on a scholarship. During the time that you were there, was there any discussion of the Dow principles by Dewey and Barnes? And do you think it was for your benefit, perhaps, that these discussions went on?

DELANO: I can't remember whether this was before or after that Barnes wrote a criticism of the Dow method. This was what infuriated Miss Gere, Miss Chandler, Mrs. Sooy and all of those who had graduated from Columbia University. Of course, Dewey knew Mr. Dow there at Columbia.

Coming back to words again, I think that a lot of writers put out something for the immediate circumstances of their school or whatever it is that they're doing, and they find a series of words that just seem to stress what they're after. I don't know whether I'm going into this too much or not, but at the time that Mr. Dow was writing he wanted to have people express beauty in their surroundings in every detail--the placement of anything on a shelf, on a wall, on the floor, in their surroundings, in the garden, in the city, wherever--that art would permeate. He was greatly influenced by the Japanese sense of beauty in their surroundings, and there was a writer who had put

together some of the principles that he found in the Oriental traditions. So there were principles put down by [Ernest F.] Fenollosa. There was another writer, [Laurence] Binyon, if I recall correctly, who wrote about the Oriental traditions. These principles had been in favor for centuries. One was rhythm, and sometimes they call it rhythmic vitality, if I can recall. Also the Greeks had words. But Dow didn't explain this to his students. He just gave it out as though he were originating them. I think in all innocence Miss Gere and Miss Chandler-- and I got more intimate with Miss Chandler on these matters, since she was the only one who seemed to see the difference there--they just came out feeling that Mr. Dow was the one that had originated these things. And they weren't called on to take courses in philosophy or to read philosophy, so they just came out without anything of a background in that respect. Yet what Mr. Dow said really applied to teaching all over the country; and it did help teachers, but he might have aroused them to investigate a little more. He probably never thought about it.

MINK: The reason I bring this up is because you mentioned that Dr. Barnes came to you and made this statement about "Dr. Dewey and I have been discussing art" as it was taught in the public schools and how terrible it was. It occurred to me that of course art was probably being

taught primarily in the public schools by the Dow method.

DELANO: Yes, it was. But, you see, here's something again that I found in my whole experience there of one year with Barnes: I think he had a blind spot to all of this part that I just recall about art in everyday things and objects in the home, in the school, everywhere in the surroundings, in the city.

MINK: You think he was more confined to...

DELANO: ...just painting and sculpture.

MINK: To the appreciation...

DELANO: ...appreciation of painting and sculpture. The Dow thing kind of left that out. If you went into painting at all, it was flat like Japanese prints, again, or like Manet's painting at the time, or even Matisse at the time-- not even abstract in Dow, there. So these teachers came out of Columbia, came to us, a whole group of them, and inculcated that trend in the work of their students. I remember I took painting from Mrs. Sooy; she wanted me to flatten everything I saw, and it kind of disturbed me. I was interested in deep space, but I thought, "This is it. I've got to paint flat." So I painted trees flat. Then Madame Scheyer came along in Los Angeles, and she brought along the Blue Four. This kind of German expressionism at the time was sort of flat with accented outlines, something like Japanese prints again, and so I was just

along in this trend. But if one had had a wider experience, as Mr. Dow himself probably had.... He'd taught appreciation and history in Columbia and perhaps never realized that his way of bringing out these things tried to cover too much or make a difference. And the same with Barnes. He tried to make flower arrangements while I was there, and I thought he was very naive about it.

After I left, I noticed in some of the magazines I found in later years that he bought some property and a house where he put in a lot of antique old Dutch furniture from around Philadelphia. He bought them in other places, too, and he made a beautiful place. So little by little, he did learn to apply art in other forms, but not while I was there especially. It was all painting and sculpture and manuscripts, painting on walls, everywhere from the beginning, early paintings and Chinese paintings and so on, but not particularly art in everyday objects.

MINK: Do you think your experience when you were in Europe with the Barnes Foundation really rounded out, so to speak, your earlier European experience?

DELANO: Yes, it did, because the first time I went on my own to Europe--as I explained, I think, last time-- I was focusing on architecture for the class I was teaching in industrial design, and so I looked at so many exhibits all over Europe, especially the modern, in reference to

textiles and pottery and that kind of thing. I did go to the great museums and look at the great masterpieces, but I wasn't stopping and analyzing them the way I did the second time. The second time I devoted myself to that. I was there four months in eight different countries and feel that I was advancing in my own knowledge for my own teaching as well as my own work as an artist. And I could tell when I came back on the train after twelve months away, I could see more in those same desert views than I had seen before. I think it's the way a person in music would do: if you didn't listen for, say, years at a time, I think you'd get a little dull. You have to keep these perceptions rounded out and deepened.

MINK: Did he require you to report to him, say, at the end of this twelve months?

DELANO: No, he didn't say a thing about it. But I came back and....

MINK: Well, tell me something about your departure.

What did he say? "Well, your twelve months are up now. Bye-bye."

DELANO: Oh. Oh, let's see. Barbara Morgan was with me. She and her husband were working. He was working for Life magazine and was down in Washington, so they met me in Philadelphia and we went together to the Barnes Foundation office on Spruce Street; and I showed him a bundle

of all these notes that I'd made in the eight different countries. They were on a small notepaper and made in front of the [paintings], and he said, "Well, I guess you've been working." He didn't read any of them.

I told him I'd had a wonderful experience in trying to apply their type of analysis, and that I felt that as time went on I'd make my own evaluations of them, and that I would compare my own analysis of certain paintings with his after I got home because there were several books written by him. The first one other than ones I've already mentioned--the journals and Art and Education, where there's a series of writers--the first one was The Art in Painting. That's where he really rounded out his attack on painting: how to criticize, how to evaluate, how to appreciate the paintings. He thought it was a very active process. He used four main factors. He'd start in with the line, the space, the color, or light, and work them all as I explained a while ago, and integrate. Now the Dow people would start with principles. They would say it is proportionate. Do you see the proportion? Do you see the rhythm? Do you see the transitions from part to part? Do you see subordination? And so on--the active thing that is moving and changing and working in a picture, whereas Barnes starts with, you might say, the substance, the factors involved. If you are in chemistry, what are the

elements? He starts with the elements.

MINK: What did Barnes say when you told him that you were going to compare his criticisms or analyzations with yours?

DELANO: Well, there wasn't any big confrontation. I suppose in his mind he might have thought, "Well, I'd like to see it." I didn't think I was any paragon of wisdom with reference to men like Barnes and John Dewey [who had worked] together so long. The thing I would suggest now is that I felt there was a lack in his applying the same kind of intense work to art in other forms, yes. Like, well, I'll go back to John Dewey: he had a chapter that influenced me a great deal called "Qualitative Thought," Philosophy and Civilization, I think. [He stated] that art as an experience is pervasive. And so this tied in with what Dow wanted, but I thought Dow didn't emphasize painting. I thought painting and sculpture at the Barnes [were emphasized], but he wasn't delving into architecture or all these so-called minor arts and their relationships. It would take very little to close the gap and make a more rounded study.

MINK: Did Barnes give you any admonitions about what you ought to do when you got back to UCLA in the way of teaching?

DELANO: Well, let's see. There was a new chairman. Mrs. Sooy had been relieved of the chairmanship, and I

think that was due to something that Barbara Morgan had told Dr. Moore. There was some difficulty there.

MINK: Would you be willing to explain it?

DELANO: Well, I can't remember the details. I guess I wanted to forget it. I think I really ought to check with Barbara Morgan on that. I can't recall, but it was very serious, something about: the outlook for art education should be towards just the appreciative and critical side and not the creative side. And that's where we really differed. I differed with her on that, and we ran into difficulties all the time.

MINK: So she was really downgrading the creative side of the art department and Dr. Moore.

DELANO: Well, she probably wouldn't say that in just such words, but she had arguments with Mrs. Morgan, who was doing such a wonderful job in her teaching and leading students to be extremely creative, and there was disagreement between her and Mrs. Sooy also. So Dr. Moore asked Mrs. Sooy to find somebody else to be a chairman--preferably a man, he said. So she called on Professor George Cox from Columbia University.

By the way, I found a statement that Mr. Cox had made in the convention I was talking about last time, in Prague--art and industry. He downgraded painting there also, very much so in the speech. I found my own original

notes on that--and that's before I ever had anything to do with the Barnes Foundation--where I thought that Mr. Cox was not doing justice to the arts when he downgraded painting. Even if he was trying to be facetious, I just don't know; but later when he came to us to be chairman, he wrote little articles here and there, and in many of his talks he downgraded it. And he said that he agreed with Mrs. Sooy; he would carry out her policies. I remember that very well at the beginning when he started.

MINK: Well, one of Mrs. Sooy's policies was to downgrade painting, after all, so he would be carrying them out.

DELANO: He did, yes.

MINK: So when you came back to UCLA after the year at the Barnes Foundation, were you able to initiate any newer kinds of teaching experiences and so on through this experience you had at Barnes?

DELANO: I was met with one thing that seemed like punishment. I hate to recall these experiences, but I was given a course to teach called Illustration, and after looking at so many wonderful paintings it just seemed I couldn't enter into the scheme of teaching illustration and advertising art. That was completely out of my feelings at that time. I told my class about it, and they were very respectful, and I said the only thing I feel that I can do, since it's printed now and all that, is to bring

you examples of some great painters who were illustrators, but I cannot go into this sheer commercial side of it. So we spent the semester discussing theories, and what made great illustration, and the difference between that and just well-designed advertising. It wasn't my field at all, and Mrs. Sooy had put that on my program, and I felt it was something of a punishment. Perhaps she didn't, but I did.

Other than that, I sailed along in teaching painting and landscape. I didn't make any headway. I gave one talk to what was called the Arthur Wesley Dow Association and tried to tell them something of the Barnes Foundation experience and how it differed from the Dow. I also remember saying that this didn't take away from all that Miss Gere did to make a fine art department and [to] lay down some of the main themes on which a department could build. (And they're really good. They stand to this day. When I was writing the history of the art department not long ago, I discovered that first statement that was put down by Miss Gere, who really started the art department years ago.) Other than that talk, I don't think people were interested. I gave some talks outside the university to artists' groups and California Art Club and different people outside.

MINK: Did you find that people here were very much aware

of and interested in the Barnes Foundation?

DELANO: Well, I gave one talk to a group of artists, and one man--I don't remember his name now--knew about the Barnes [Foundation], but he was one of those opposed to Barnes because he'd been denied access to the foundation. Barnes made enemies because he didn't allow people to go unless he thought they'd study. He didn't want them to go traipsing through otherwise. And I can see that now. They were writing books, they were seriously studying and thinking; and you couldn't have a thing like the usual museum. He could have done that in the summers. Usually he left the foundation in May and went to Europe to write his books or finish them up, books on Cézanne, Matisse, the French primitives and their forms--which by the way is, I think, one of the most excellent ones--and many other books on painters. If he could have left the foundation open during the summers for teachers, I think it would have been wonderful. As I said a while ago, he was his own worst enemy in that respect. He wanted to spread this deeper thinking and appreciation through the way he'd analyze, and he might have been much more successful if he could have allowed more people to come. And I think with Dewey it's the same thing. They just don't read his work.

MINK: At this time had you any association with the

Barnsdalls?

DELANO: Oh, Miss Barnsdall? Oh, let's see. Well, you know, again I don't know why I was interested in architecture so much, except as it would relate to teaching design, but Aline Barnsdall got Frank Lloyd Wright to build one of the first homes here in Los Angeles up on Olive Hill, they called it. It was an excellent building, and I got to go into it while she was living there and to see how she lived in this house.

MINK: What kind of a person was she?

DELANO: Well, she was a strange person in some respects. I don't know why this would come to mind, but...she wanted children but she didn't want any man to get hold of her money; so she had an affair with a leader of one of the symphony orchestras--I forgot who it was, whether it was from New York or Philadelphia, not Philadelphia--and had children by him, but she wouldn't marry him. This was all in the papers, a matter of record. Well, this might have been all right from her standpoint, but the children had a miserable time. They went to private schools. There was a John Dewey school, or a progressive school--I don't know what it was called--in Hollywood, and the children went there. I happened to know one of the teachers, and she said that they, especially the girls, suffered tremendously from that fact that children had gotten hold

of the fact that she didn't have a father, you know. I think that was pretty terrible.

Aline Barnsdall said she would allow the California Art Club to meet in the building after she decided she'd go to Switzerland and stay, and when she wanted to come home she would live in the smaller house on the side of the hill and the California Art Club could use her big home. In turn, she expected them to do certain things. She wanted a mural placed in one of the alcoves, and this was to be done by some artist in the club. Now Frank Lloyd Wright used a big Oriental painting in that area. He formed the room around this painting. Well, she was going to take this out and wanted some painters to put something in there. Well, no one had the nerve to step up and say they would put a mural in there, and the thing dragged along. Finally she came back one year and just stormed, literally stormed back and forth in front of the group wondering why they didn't put something there in that wall space. She reminded me of a circus master, you know. If she'd only had a whip, she'd have whipped them. Really. And here she was a delicately built woman, very beautiful and attractive, and yet she had this manner about her. I really don't know too much about her. She asked me to meet her in England when I was over there. That was on my first trip, in '28. I just couldn't follow

up with it. I don't remember; well, I remember talking to her about it, but I didn't see her there. I guess that's about all I can remember. She had these fights with the public for many years. I know she had billboards out on Vermont Avenue, and she would put down things about her politics. She'd scold the community for not doing this or that, you know. She really had her ideas.

MINK: But you never had any personal conversations with her where you got her point of view about art?

DELANO: No. We just talked about architecture. She was crazy about Frank Lloyd Wright's architecture and got him to do that beautiful building for her. It was called the Hollyhock. Mrs. Morgan and her husband took wonderful photographs of it. I was up there all the time.

MINK: In talking with Frank Lloyd Wright, did he ever relate to you any experiences that he had with her in regard to the building and any problems?

DELANO: They did have--I can't remember now whether they were in the paper, some of the squabbles they had, or what. He hired Schindler. You know, Schindler and Neutra came to Los Angeles to work with Frank Lloyd Wright, and I was privileged to know them right away within the first year after they came here. It seems the architects, designers, painters, sculptors got together. The city was so much smaller. That's one thing about a clustering of

people--and people from Caltech, too, in this group. We met in a Frank Lloyd Wright house--that is, the Freeman house in Hollywood. It was tremendous to have this get-together with people who were creating. And that's how I got interested.

Frank Lloyd Wright came to the California Art Club--that was in his own building that he'd built for Aline Barnsdall--and I'll never forget that. He was a little like she was in temperament, too, you know. He would castigate. He was very egotistical. He wore a broad cape, and he'd swing it around and hold up his head and really downgrade just about everything in his mannerisms. Of course, he had some right to. I mean, as he would look around and see so much ugliness in the architecture that's put up, it made him sick.

MINK: You're talking about the kind of architecture that he saw here in the twenties?

DELANO: At the time, yes.

MINK: The Spanish revival.

DELANO: Yes. They had a new art school put up for USC, and I went down to hear him there; and, again, he just raved against the architecture of the building he was asked to come and talk about. People took it, though, because, just like with Barnes, they would listen to him. He always attracted big crowds, you know. He had a

sort of a way of lashing, too.

MINK: What were some of Frank Lloyd Wright's main objections.

DELANO: Well, he thought there was a principle of organic architecture, like a young student starting in should learn to build with his hands, to begin with. He should actively participate and know all of the things involved. Even though he made a large building, he didn't do every bit of it, but he should have more feeling for the total activity involving building. He called it something organic, as I recall. While no one can really get away completely from tradition, yet a great innovator who builds with the materials that we have at hand, like Frank Lloyd Wright did, [can develop] new forms and qualities in his building that we hadn't had before. And they had men in France and in Germany who were comparable to Frank Lloyd Wright. That's one thing I learned on that round trip around Berlin that time: there was a man named [Peter] Behrens who was comparable to Frank Lloyd Wright. And in France [Auguste] Perret, I think did similar work. He was a great figure.

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FEBRUARY 25, 1971

MINK: This afternoon for a while, Annita, you said that you wanted to talk about your association with Eleanor Le Maire. You've already spoken about your association with her in the interior design of the Bullock's Wilshire to some extent, but you felt that you had some other things that you wanted to discuss. So why don't you begin, and I'll ask you questions as we go along.

DELANO: All right. Well, I knew Miss Le Maire in the twenties when I worked for Bullock's--I think I said something about that--in helping her to find designers and people who could help Bullock's in the building of this new store.

Miss Le Maire, going back to her beginnings, was first educated in California, born in Berkeley, I believe. Then she attended Columbia University and took up an architectural course: that is, full-fledged architectural design. And her work has always tended to be more architectural. It isn't just a mere designer who covers the surface, but who works with the architects and brings out the whole wall from the beginning surfaces of the structure. As she developed through the many years I knew her, she hired architects and worked with other

consultants and designers who could help her achieve these jobs. At one time, I think in about 1951, I was in New York, and she had thirty-eight architects working under her at that time. John Weber, who is also a friend of mine and a Swiss architect who worked here in California-- I got acquainted with him--was with her all these years and [was] the head of this architectural team.

MINK: He was right under her, then?

DELANO: Yes. In other words, she got the jobs and was the organizer and worked out many of the plans in the rough, and then these architects finished them. In fact, she built whole stores towards the middle of her career. The most notable one, I imagine, is the Neiman-Marcus store in Dallas, Texas. She did Burdine's, the whole store, and I think that's in Miami. There are issues of a magazine called Interiors which list her achievements. I noted some of them. She started in, in the beginning, to work for some movie companies--I believe it was either Twentieth Century-Fox or MGM--and they wanted a set of costume models made from originals in Europe; so they sponsored a trip for her to go there and make these original costumes from museum samples throughout the period styles of costume, and that she did. She had worked in the theater after her graduation from Columbia, notably in organizing unusual theatrical shows like the Chauve Souris, a Russian

play or entertainment that she brought into Mexico City; and she organized exhibitions and seemed to go out in different directions preliminary to the actual architectural work. In the twenties, Bullock's in Los Angeles wanted to have something brought into the store that was much more modern in the furnishing department, so she took over several floors.

MINK: In the downtown store?

DELANO: In the downtown, Seventh Street store. At that time I guess it must have been about 1927 or -8.

MINK: And that's where you first became acquainted with her?

DELANO: That's where I first became acquainted with her. In fact, she heard me talk about modern architecture in Europe. I had just come back from the trip to the Bauhaus and to the international convention that was held in Prague that we talked about last time. And [she] heard me talk then about modern architecture and its relation to homes and planning and as the new direction seemed to be worked out in European buildings. She thought she'd like to get acquainted with me and have me help her, since I knew so many designers and architects here in Los Angeles. Again, I think I've mentioned that being a smaller town at that time, you were acquainted with the various artists, and it was easier to know everybody in

these fields. So I gave of my free time while I was working at the university full time. I gave hours to Miss Le Maire at Bullock's to take her around and introduce her to these artists and architects and designers I knew, and in this way she collected a group she felt she could work with, and people who would help her on Bullock's Wilshire. Jacques Peters was one. He did the main lobby in the store. John Weber, the Swiss architect, was another, and he had a lot to do with various parts of the store. And there were sculptors and others. One muralist was Gjura Stojano, who did, I think, a very handsome mural in the sports section of Bullock's which is intact today. Nothing is disturbed. It gives a very rich beautiful background for that section of the store where they sell the best sports clothes. She had at that time a woman named Winifred Jacobus working for her who was excellent in color. Along with Miss Le Maire's ideas for color, the two of them, I think, all through the years, really gave distinction to whatever they did because of the colors. It was Winifred's job to see that it could be really carried out.

Then Miss Le Maire went back to New York and took an office in the Squibb Building. And she kept enlarging throughout all the years and remained there until, I think, when I visited her in that place in 1951, she occupied

several floors in the building with all the jobs that were going on all over the country. She didn't just stick to homes, but she rather took on all types of jobs, and I thought the variety was very interesting because she wrote me all through these years about whatever she was doing.

MINK: Did she ask you for advice or just to tell you what she was doing?

DELANO: Well, it would vary. You see, I'll come to this later, but I did take her on one of my camping trips. She loved the Southwest and places where I took her to camp and the landscape and the Indians and so on, and the colors out there influenced her all through her years of work.

I was mentioning something about the variety in what she did. She would make large stores like Bullock's Wilshire in 1929, which cost \$5 million at that time. She made sets for Hollywood films and for the legitimate theater. She did do private homes. There were show windows for men's clothes in the store in Miami at one time, in which she instituted a new style in show window design that had to do with humor. She did a club in Berkeley. These were in the earlier years.

MINK: What club was that?

DELANO: It was some women's club in Berkeley.

MINK: Maybe the Berkeley Women's Club.

DELANO: Yes, her mother belonged to it, and so she did that for them. There was some little story about the women not liking the dark room they had for their meetings, so Eleanor even had the piano painted white; and the women had a fit because they'd never seen a white piano, but the more they lived with it the more they liked it. She had to use white and gold primarily because they required that as their color scheme. And so she worked out a handsome room for these women.

MINK: Did she have any influence at all on stage design in the legitimate theater here in Los Angeles in the 1920s?

DELANO: Well, I don't know. I don't have a copy of just exactly what she did. There are some magazines that listed all of her achievements.

MINK: I was wondering if you may have worked with her in any kind of set design here.

DELANO: No. That was before I knew her, I think. When she was in Europe doing this job for one of the movie companies, she found some Louis XV decorative arts or fragments from a molding; and she found that on the back side there was a brilliant blue, and that's the way it had been originally. From that time on, whenever she did a period-style room, which she had to do occasionally-- and of course, she'd been well grounded in all the periods--

she used blues in backgrounds. This was an innovation in the periods going back into the Louis. I think this quotation that I noted about her attitude towards period styles is rather interesting in relation to what I had said about our work at the university in early years in interior design. She said, "I saw that each period has something individual to contribute to art--not necessarily as later generations interpret it. I've been not a modernist, but a contemporary colorist. I light with paint and I paint with light."

In Bullock's Wilshire--if I'll just interrupt the quotation here--this was very important. It was the first time that the backgrounds in the windows, behind the windows, were left out and you could look right into the store. That was really an innovation. People don't realize how stiff the stores were in earlier years. The show windows were little boxes out in front and on the facades of the stores around the streets. But now she opened it up and this gave a sense of space and depth and light to the inside of the store as well as to the windows.

She went on and said, "I am eternally grateful for my knowledge of the past eras, but I use it only as a spring-board for my own work with color today. It has taught me fascinating things. For instance, if I make a wall a lovely atmospheric blue, I know people will walk towards it instinctively. I know that red is a neutral color

that teams with anything, that men hate chartreuse and women love it--I don't know why--and most men like blue. Maybe they're just conformists. They can be adventuresome in financial affairs but not with colors." That was a quote she made back in the forties, I believe, in the New York Times.

She made a large showroom, or really did over the place, where Goodall's worsted fabrics were shown. You know there was a movement in the forties for wholesale people to fix up their rooms. Heretofore buyers would go and have to just look over things without any idea of trying to present them well. So there was a movement for sales to have these wholesale places fixed up so they'd have a showroom. Miss Le Maire was at the front of that movement, and she did one for this company that had been in business fifty years, anyway, and presented a special background that showed off the materials to good advantage, ways of displaying and presenting the materials. And at that time--I think this was in May, 1941, in an article I found in the New York Post--she had them show Dorothy Wright Liebes's work. Dorothy Wright Liebes was another California girl, and one of our most noted and talented textile designers.

MINK: Did you know her?

DELANO: No, I never did meet her, but I read about her work and collected samples. In fact, one of my large chairs

in my living room today has a Dorothy Liebes special fabric. You can only get small amounts of yardage for certain uses. She was especially the leader in improvising textural surfaces in the woolen materials she made and in the use of varied fabrics put together. Of course, I haven't followed her work too well in the later years, but she was a leader back there in the forties, and Miss Le Maire found her and decided that this Goodall worsted company should show her work. So they fixed up an exhibition.

December 14, 1955, there was an article in the Christian Science Monitor in which they were telling about her designing interiors for two ships. They were mariner-type cargo liners. One was the President Jackson and the other was the President Hayes, these two ships. Since they were cargo ships, there would be only about twelve people go at a time in these trips up to the Orient, to Europe, or in other places. But she arranged beautiful backgrounds that they liked. And then I come into the picture here just a little bit. This is in 1955 that she did those ships. She wanted to use the colors of the Southwest, derived from landscape and the Indian arts, Indian costumes and dances, and so on. These I had introduced her to when I took her on a painting trip with me one year before that. In one of these ships she wanted to use Hopi Indian masks and kachina dolls, so I helped her by finding a very large

Hopi kachina doll that was mounted against what we call a stepboard, in the colors she wanted and so on. I was out on one of my painting trips and looked everywhere and finally found one at the Hopi House in Grand Canyon.

MINK: Were those sort of things for sale?

DELANO: Yes, yes. Now the Indians make lots of beautiful things for sale, and if they're extremely cautious about something that they're superstitious about, they might even sell it, provided they don't quite complete it or something satisfies them.

MINK: Would they get as much as they thought they needed for it?

DELANO: What?

MINK: Did they sell it very cheaply?

DELANO: No, not that. I didn't mean that. I mean that suppose they have a great reluctance to sell or show anything that's very religious in their ceremonies and then you perhaps can't get ahold of it. But if they wanted to make a mask or a sacred kachina, they could make it like the original without certain little parts, you see--whatever is most sacred, like the heart or whatever is in the design of the thing. They could leave that out, and that satisfies their conscience. I don't know how much that was done, but I've heard that the Indians would do that occasionally to sell something. Of course, they had run-of-the-mill

stuff for tourists, you know--small kachina dolls and all kinds of things that weren't very nice; but to find a really fine old one or a modern one that was beautifully colored and so on was rather difficult. I think she had placed about several dozen of the kachina dolls on one wall and then this large one in the center. She had hoped to have a large mask there because I had told her about one, but it wasn't for sale; so she had to go use a doll. Should I continue on with some of the things she's done and finish that part?

MINK: Yes.

DELANO: She says about her work that, you might say, her design philosophy is, "Understatement, simplicity, restraint and integration," and that color is the greatest thing in her work. She carried this out in many very commercial stores like Hollander's store. That had been a very old store in New York for many years and they were going to build a new one. This was just before the Depression period. I think there were five stories, on perhaps--maybe it was Fifty-seventh Street--I've sort of forgotten. I was on my way to the Barnes Foundation, and I stopped off in New York first to see Barbara Morgan and Miss Le Maire. So Mrs. Morgan and I got together, and we were walking down towards Miss Le Maire's office, and we saw John Weber, her chief architect and old mutual

friend of ours. He said, "You're just the people we want!" He said, "Come in here. We're doing this store." This was Hollander's store. They were, of course, going to work it out in beautiful modern style, and it was almost ready to open. In fact, I think it was to open the next day. And he said, "Miss Le Maire and I have just been looking everywhere for somebody to paint a mural on the fifth floor." And he said, "You can do it tonight."

[laughter] So John was quite excited, and Eleanor came, and they cut the ribbon across the door so we could go in. Then John said, "There's only a few minutes left. I'll race off to a paint store and get some artist's materials for you. What do you want?" he said. Here we hadn't caught our breath. He dashed off, and he bought a lot of oil paints and brushes, the right size, that I suggested. It was to be done on a plastered wall, and he could do anything to the wall that I wanted because he'd made a beautiful wall at Bullock's Wilshire all ready for this Stojano that I told you about, I guess. And it took nine months to do that one.

MINK: Not overnight?

DELANO: Not overnight.

MINK: Well, did you do this mural?

DELANO: Yes, I did, overnight.

MINK: Did you work all night long on it?

DELANO: All night long. Well, first of all, Barbara and I both competed. We took some paper while John was out for the paints, and she had some watercolors, so we used some watercolor paints and made our designs to scale-- smaller scale, of course, than the wall. Then they had a committee, the people for Hollander's, the architect-- that is, John Weber--and Miss Le Maire. We didn't have our names on the designs, and so there wasn't any favoritism there, but they did happen to like mine best for the spot; and I told them if they'd take the design and hold it up at a certain length, walk back, and then just get this sheet of paper to fit the wall, they could judge how it was to look. So they did take mine. Previous to that incident, Barbara and I decided that whoever won would help the other so we could get it done that night. So we went right ahead and put the mural on. It was an abstract head that I worked out, sort of cubistic type. This was in 1930, while I was on the way to the Barnes Foundation.

MINK: At this point, you hadn't actually joined the Barnes Foundation, so you were not restricted from painting?

DELANO: Oh, no, no, no.

MINK: Then did you get some money for this? That must have helped you.

DELANO: Oh, yes, it did. It helped me very much.

MINK: How much did they give you to paint the mural?

DELANO: I think \$250. But that seemed like a fortune to me at the time. It really did.

MINK: For one night's work, that's quite a lot.

DELANO: Well, it was in the Depression period.

MINK: Unless you were a highly paid prostitute. [laughter]

DELANO: Now, listen, James. [laughter] This was in 1930.

Well, it was a most interesting experience, I will say. I related the colors to the room as a whole and what they were going to sell in that room. There were high-priced women's clothes, the best sort of evening clothes, and that kind of thing. There was a sort of little step up and platform, and, of course, models could display clothes there. I had that in mind, too. So there were sort of rhythmic swirls to this design and colors which accented the colors in the room and yet acted like a magnet to draw the attention to that wall. There were windows on either side, and it was altogether a lot of fun to do it.

MINK: Approximately how long did it take you?

DELANO: Well, it went on into the next day. We could look out and see the moon and the stars and a beautiful clear night--no smog in New York at that time--and then time went on, and John kept bringing us food, and everybody was watching us. And then, finally the store opened, and these wealthy women came along with their lorgnettes, and they

peered at us and: "Oh, the artists are working," they'd say. They kept watching us, and so we were an attraction there making the mural, you know. We went right ahead. Eleanor had gotten us some smocks, and we'd taken off our shoes. We were very comfortable and just went ahead until we finished the thing, which was around noon the next day.

MINK: Then you went to bed.

DELANO: Yes. [laughter] That's right. Let's see. Now, where was I? I've been telling about what Miss Le Maire did. Now, I don't have a full list, but just to give you something of the idea of the variety in her work: I think I did mention the Neiman-Marcus store in Dallas was designed by her firm, Eleanor Le Maire and Associates, I think it was called by this time. Now, that meant they did the whole building. John was the architect for the building as a whole. They carried out Southwest ideas there. Mr. Marcus, by this time, had become very interested in our Indians, the Navajos and the Pueblo tribes, and he had a beautiful place there in New Mexico which was furnished with all kinds of Indian arts. So Miss Le Maire fell back on the experiences she'd had with that one painting trip with me. You know, she never forgot that. Letter after letter I've had right up till last year, when she died, she kept reminding me of how much she'd gotten from that

one trip. Then she did--well, I mentioned Hollander's store. By the way, that store didn't last beyond the Depression very many years. It went bankrupt because they had pushed into a large structure--I think it was five stories high or more, maybe seven stories--and it just didn't survive.

MINK: So your mural didn't survive?

DELANO: So my mural was--well, I don't know what happened to that.

Then Miss Le Maire did the interiors for the Studebaker automobiles one time. They built Burdine's, the whole store, in Miami. Now, some of these stores were not kept in the effects that she achieved because in later years someone gets the idea they should do over this room or that room, and so often they spoil them; but at the time they're all integrated. That was her idea.

She did Elizabeth Arden's shops. I might say she had started to work for Elizabeth Arden before she went on that camping trip with me. Elizabeth Arden loved birds, and she collected little sculptured birds of all kinds, and so Eleanor was always looking for those for her. And she tried to make her shops, where she had anything to do with them, coordinate and not be too superficially sweet, but to have some strength to the style in which she carried out the shops. It went on

even down to the making, to the designing, of new containers for her cosmetics, a whole line. Once when I was in New York, when they were working on that job, I went to the factory with them so that they could check on the tubes and containers that were being made. This was good for me; you see, I was terribly interested in this, too, because I was teaching a one-year course on design that had to do with designing all kinds of objects, and the students might even go into industrial design, and we were attempting to give them some background for the art incorporated in these objects. So to go to a factory where they were actually making tubes and see how it was done was great for me.

Then she did the Busch Stadium that was the home of the St. Louis Cardinals. She did that. She did a store for Gunther Jaeckel in New York, and for Conrad Hilton she remodeled an old hotel called the Hotel New Yorker. That was remodeled by her. She did banks. There were all sorts of banks like, I think, one on Fifth Avenue and Forty-third, the Manufacturer's Trust Company, called the "glass bank" because she really got them to put in more windows than any bank had before. She gave it light and airiness and the quality that she liked to get into architecture. Should I tell a little bit about the trip that she took with me?

MINK: Yes, I think that obviously this must have had a great deal of influence on the decoration that she did, and therefore it would be interesting as a sidelight to her career as well as to your own.

DELANO: She had heard me talk about these painting trips that I took out to New Mexico to paint landscape and wanted to go sometime. This particular year--I think it was, perhaps, 1934, probably in June--she had just been working on a large project for Du Pont, one of the first shows of man-made synthetic materials and how they could be used. So it was quite an elaborate job, and Jon Weber had a lot to do with it, naturally, being her main architect; but there had been some kind of a disagreement between Jon and Miss Le Maire, and Jon left her right at the end of the job, hoping that she might fail. I think I mentioned something about this last time.

MINK: Was this, again, as you pointed out, due to the failure of Eleanor Le Maire to give credit to the work that was done by her associates?

DELANO: Yes. Now she actually appreciated the work, but it started with this name, her name only in the firm. After all, her husband was there. His name was Louis Britwitz, and he had as much to do with everything you know.

MINK: Might as well have been Glutz. [laughter]

DELANO: Yes. And this wasn't even her maiden name, you

know. It was a name, as I remember correctly, she had from her first marriage when she was very young, a man named Le Maire. She annulled the marriage and never told her mother because her mother was a strict Catholic--Irish Catholics they were, you see. That's why there was sort of a mystery about Miss Le Maire. And then later she married Louis Britwitz. Miss Le Maire was Irish and Mr. Britwitz was a Jew.

MINK: What was his line?

DELANO: Well, his line was really the financial part of it and the know-how for conducting a firm that went into much more complexity than it had at the beginning.

MINK: So he supplied the business sense, and she did the artistic work?

DELANO: Well, that and the work she did with customers, talking to the people involved, getting their idea, and even I remember back--now, this helped me in my career at different times. I'll never forget the time of Bullock's Wilshire. You see, we have to think back to '29. That store was the first in the world to be that size, to have modern interiors. They called the exterior modern, but it was a kind of a decorative type and she had nothing to do with the exteriors. But at the beginning on the interiors--not the way it is today, years and years later, but when it was first opened--it was written about in papers and

magazines all over the country and in Europe, and people came out to look at that store. She learned something very worthwhile there. There were, as she expressed it, three different groups: the store management, the personnel, her own group; in other words, all the different people involved would have meetings about every step of the way. She would have her plans and whatever she was presenting. Then there would be a lot of fighting go on. And she said that there would be groups that were very reluctant to go modern because originally Bullock's wanted to have it in a period style, and they hated this modern, so to speak. Yet when you look back, it was very simple, and it was like some of the work of Gropius at the Bauhaus, Le Corbusier in France, and others in Holland and England, and something emerging that was away from the older period styles.

Anyhow, these people would all jump at her from different points of view in these meetings, and she said at first it just would kill her--she didn't know how to take it. So she just got this funny little idea one day. She felt that all they were saying, all these jabs and so on at her and her work, were just going over her left shoulder. And she said, "That just left me so calm. They could just fly by, and I could just go right ahead and in a calm voice, and it didn't matter how much they wanted to strike down at my ideas; I could carry them out." She said this influenced

her all her life. I tried to let it influence me; I don't know that I was very successful. I think I backed out more times than not when I had my confrontations. But that gives a little insight as to her character. She was a beautiful-looking woman. She had very rich, warm, auburn-colored hair and green eyes, believe it or not--more towards green than blue--and so she was very striking.

MINK: You had mentioned, I believe, that she had done an exhibit for Du Pont.

DELANO: Oh, yes, the Du Pont Company for their man-made materials, synthetics, and they were all plastics and so on.

MINK: And so at the end of this project John Weber had left her.

DELANO: Had left her, and then she had determined to finish that regardless. Now I didn't know that this had happened at the time she decided to come on the camping trip with me, but I think she wanted to come for two reasons. The main one was to see that wonderful country she kept hearing me talk about. She had flown over it many times on her journeys, but she really wanted to get down in there and camp. Then, the other reason was to confess to me what had happened between her and John.

MINK: Did she think perhaps that you might be able to intercede and get John back for her?

DELANO: I don't know what she thought, because she didn't

talk about it right away. First of all, she kept wiring me one wire after another about being in Los Angeles, and always she was very considerate that it was my trip, that I was going painting, she didn't want to interfere in any way--the most considerate person I'd ever known. I'd been on, oh, I guess, twenty trips camping, and it's sort of difficult to find people who have an attitude towards you and your outfit and not interfere with your work and still have a happy time--someone you could really work with on a camping trip for three months. Anyway, Eleanor kept telegraphing and changing her time because she was desperately trying to get this job done and over.

Finally she said she'd made all the arrangements and I was to meet her in Burbank at that time on a certain flight to pick her up. I found her, and then I said we must get some hats, we have to have Stetson hats. There was a Stetson company down near the plaza in Los Angeles, and we went down there and got fitted for a certain kind of hat that we liked to wear with our outfits. I told her about the outfit that I would have and the changes to go with it so we would be comfortable on our trip. We had velvet blouses made somewhat like the Navajo Indian blouses, then we had skirts just about to the knee, and high boots. Now when I find pictures of me today they look very much like what the girls are wearing now, strangely enough. I got

my idea for this outfit from the Harvey personnel. They had what they called couriers out there in Mexico to take, say, people from Washington, D.C.--government people--out on trips into the back country and so on. These Harvey girls, I thought, looked very elegant with their Stetson hats and skirts, not too wide but very nicely tailored, and the high boots. Of course, the boots were essential. It wasn't just for the purposes they have today in wearing boots, but we were going out in rough country. And another thing: women didn't wear pants out there the way they might today, and I wouldn't have worn them anyway at that time because the Navajo Indians didn't like women to wear long pants. Anyhow, these skirts and blouses and hats--she liked the idea. She wanted to be right in with whatever we wanted to do.

As far as this costume is concerned, when we were all through with the trip, we came back to Los Angeles and made an appointment with the people at Bullock's; and Mr. Holt and Mr. Winnett, who was in charge of Bullock's, met us at the store and they were greatly delighted to see us there with this outfit. Mr. Holt, by the way, wrote us nice letters while we were on the trip.

We got our stuff into the car--and by the way, I had my car made up with boxes to take everything; all my equipment was sorted into piles of objects to be used for certain things, like when would we use the bedrolls and when would we

have the tent. They were packed according to the convenience of using them. And the food and equipment so we could have a quick lunch or an elaborate dinner or whatever we wanted-- everything was stored in its proper place in reference to how we wanted to use it. Then I had to have dustproof boxes for my paints and for my canvases, waterproof boxes, and I prevailed on Paul Williams to do all of this for me. So we had a ball. I was fixing up my car for weeks out in Glendale before this trip took place. And you know Paul Williams-- I think I mentioned him once before--who made this furniture for Miss Le Maire, for me and many people, furniture for Bullock's Wilshire. I took Miss Le Maire back out to Paul's and we had everything stored. I had taken it little by little to his shop and I got the car ready. And I said, "Now, we must go tonight no matter how far we get." We were both just dead tired, but we got to Pasadena, from Glendale to Pasadena. Then I thought, well, let's just stop here and go in a motel, which we did, and she can use her sleeping bag even though there are beds here. We had a room with twin beds, but I thought it would be a good idea to just see how it works because she had bought everything at Abercrombie and Fitch, if that's the name, in New York, where they have outing materials of all kinds. So she, I guess, was a little flustered, but, anyhow, she broke the zipper on this very expensive bag, so that was a

frustration. But she right away wrote back to Abercrombie and Fitch to send a new one to Gallup, New Mexico, because we thought that would be the best town, although we weren't going there right away and she'd get along with the bag in that condition. And we hoped it wouldn't rain.

From Pasadena the next morning before sunrise we got out again and hurried out into the desert, and by nightfall we got to this awful place--I don't know if I remember what it was called--but it was so hot and yet it was past Needles and up on the side of the mountain, and we found a little spot where we could just rest. We didn't think we could get a room but just a place to rest. There was an outdoor sort of shower, and the water was so hot it just scalded us. Before we knew it we were in hot water. I wanted to push on because our objective was to get down to White River in Arizona where there was to be a marvelous Apache Indian dance. I thought above all, Miss Le Maire's got to see that dance.

MINK: How did you know in advance that it was going to be there?

DELANO: There was a woman named Bertha Wardell who taught dancing and I had been in her dancing classes for seven years. She and her companion had been out there to see the Apaches dance, and she wrote to me that it was going to be on the night of the Fourth of July. That's why we were racing

out there.

We rested a while in this place and then we went on, pushed through past Flagstaff and then finally to Holbrook, and I think it was at Holbrook where we turned south to White River. We got out there, and we were still in the dark--middle of the night--and one of our tires went flat. Well, there wasn't any sign of people.

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MINK: Before I turned the tape, you were saying that you'd arrived outside of Holbrook and...

DELANO: ...turned south to go to White River.

MINK: And you had a flat tire.

DELANO: Yes.

MINK: Well, go on.

DELANO: You know how dark it was. There wasn't any moon, rather scary and frightening, and you could see forest trees on either side and no sign of lights in any direction. Well, I could change a tire, and, of course, I only had a small Chevrolet at that time, and I was going to go on ahead and change it; but suddenly a light came down the road, and there were a couple of men in it, and they were very glad to help us. But they thought we were nuts to be out there on this road all by ourselves in that dark forest. But anything to see this Apache dance.

We went on and we got down there and found my friends, Bertha Wardell and the girl that was with her--I guess, Marjorie Butler. They had rented a room from the government officials there, the head of the Indian Agency--that's what it was--at White River. Marjorie and Bertha said we could have their room to rest up a bit before we go out, and

we did that. We didn't really dare go to sleep, because we thought if we did we'd never get to see what was left of that dance. It had been going all night and it was still night when we got there. We managed to get over to the dance and it was just fascinating. The Apache Indians are different from the Navajos in their dance steps and in their costumes. The details are different, that is, the dresses that the women wear are bright, lightweight fabrics because the country is warmer down there than where the Navajos live. In other words, no velvet or thick cotton skirts. These were lightweight, sort of breezy, and they had square yokes with little ruffles around them and all kinds of bright colors. They showed up in the night around the fires. They had huge bonfires. They had two or three kinds of dances during the night.

One episode is done with dancers who are called devil dancers, and they're sort of frightening. They have terrific masks and large headdresses that spread out in branching formations. They have jingling bells and different kinds of musical instruments that are played--drums and rattles. Then there's another part of the dance which is the most spiritual part of it. There's a girl who dances all night long. She is just coming into puberty. It has something to do with these rites, in which they choose one girl to represent the tribe at that time, and she is supposed to

dance all night through without stopping once, and in some way they are to call on the sun in the morning as a sign. The sun is to rise and strike the brilliant dangle that hangs on her forehead, and this will be a sign for fertility, not only amongst the people but the crops and the animals and everything. I guess there's a lot more to it than that, but we found out that much.

They don't like the white people to come too much to these ceremonies, but if you're sort of self-sufficient and camp on your own and appreciate what they're doing, I think they welcome you. I never had any trouble.

We saw that part of the dance, and then towards the end when the sun comes up, the uncle of the girl has a medicine man's basket, and in it is pollen. There's enough pollen there, sort of damped down a little bit, to throw on the crowd by the handfuls and if it happens to strike you, that's good luck. So we got some pollen and felt fine about that.

Then, after the sun comes up, they have what's called a social dance, and the men and the women dance together. They don't go in pairs the way we do, but it's an entirely different formation. Anyhow, it's called a social dance. It was so unusual, so beautiful, with all these colors-- this was one of the things that influenced Miss Le Maire's work all through her career from that time on. She mentioned

it so many times in letters to me.

After having a glimpse of this thing just like a dream, we went back to the room, where the girls made us comfortable, and went to sleep. It was such a deep sleep, they weren't able to arouse us for hours, but after a while we were up, and then we went on with them. They had a camp outfit also on their car, and we went up into the high forests and cooked a meal and had a good time. I wanted to get out to Gallup because there was another dance out there I wanted Miss Le Maire to see, so we headed towards St. John and then across to a very kind of wild Indian country and north to Gallup. Then I went out to Church Rock. That is a place about twelve miles east of Gallup, and I have friends there who have been running this trading post for years--at least two or three generations, running this Navajo Indian trading post. Every year I've been able to camp there. I use two hogans, two old hogans, the old style, built with great logs of cedar and made in what they call the old style.

MINK: What is the old style?

DELANO: They're kind of mound-shaped, and they're covered with dirt and rocks and bark and what-have-you accumulated down through the many years in which they've been standing there. And when you go inside through a very low doorway that's always facing directly east, you see that the thing

has been made, more or less, with eight sides, and there logs standing up all the way around up to about, say, four feet. Then they start to weave them around to make a domed ceiling, more or less. At the top there's an open hole. This is to let the smoke out. And just below that hole, of course, is the fire pit. When I used them, I would have to clean them. They were always full of debris from the year's time--the cattle, the sheep and the stray goats and horses even, or cows who'd get in these hogans--they're Navajo Indian hogans in what they call the old style. I'd have to clean them up and it was a horrible job. When Miss Le Maire first asked to go with me on this trip, I told her at the time I didn't think she'd have the stamina to go.

MINK: Not if she had to clean out all of that dung out of the hogan.

DELANO: Exactly. And so she said, "Oh, yes." She said, "My brothers and my father, they were all engineers and I've been camping with them." And she said, oh, she knew she could stand it. We cleaned this one hogan, got it all ready and had our bedrolls spread out and mosquito nettings put up and the rest of the camp equipment--the Coleman stove--all ready on my little folding table and so on--dishes, everything, water bags, little foot tubs. Everything was ready.

Then Eleanor said, "You know, I feel so relaxed-- I've got to lie down a minute." So she flopped on her sleeping bag and just seemed so peaceful, and she went to sleep immediately. But she didn't wake up. She didn't wake up for hours, for a whole day, all that night and on into the next day. I became quite alarmed, so I went up to the Richards' trading post and brought Mrs. Richards down to look at her and see what we could do about it. She wouldn't wake up with any sound or patting her face or anything at all. So we thought, well, maybe she's just so exhausted, we'd better just get her into the bag. So we got her clothes off and those stiff boots and everything and got her into her pajamas and into the sleeping bag and put the net over her, and she slept for all that night and clear into the last of the next day. I really was worried. I thought when she does wake up, and if there isn't anything terribly wrong with her, she'll want to go back and leave me. But she woke up and didn't know what had happened-- she was just so exhausted. Then I didn't worry after that; she told me that very often on those big jobs, they are so sapping of energy that in those early days she used to go to the hospital right after she'd finish a job and rest. So then I didn't feel so badly about it.

She was a wonderful sport. She chopped wood and cooked and did anything, just worked in with whatever I wanted to do.

But in the letters after that she kept referring to what hard work it was, that I should have help, that I should be able to go out there and paint and not have to do all that hard work. Of course, I didn't think of it as hard work; I loved it. And she seemed to, too, at that time you know, but I guess in years to come it might have been better if I had had more time on my own to paint. I don't know how that would be.

MINK: Didn't you have quite a bit of time?

DELANO: I had a good deal of time. You'd have to dodge between showers. I would work until the first raindrops started, and it practically rained every day in the summers. That's why I had to have the special equipment--so I could stash away my watercolors or paper and/or my oil paintings--whatever I was working on that day--to be able to save them.

MINK: Were there many other artists painting up there? Did you ever see or encounter anybody else painting in the time that you were out there?

DELANO: Well, in the Hopi villages, sometimes there would be painters watching the dances, and I'd get acquainted with some of them. Very interesting people like the doctors from Johns Hopkins were out there studying Navajo medicine, and we met some of them. I don't know just which years, but different years out there. I'd meet anthropologists.

MINK: Was Santa Fe the art colony then that it's become

today? Was there some of that?

DELANO: Oh, yes. But after the first year I never painted around Santa Fe. There were too many tourists. I preferred the Indians around north of Gallup and east of Gallup. But I would go out in different directions to see pueblo dances like those of the Zuñi pueblos or to the Hopi pueblos. Even if I had to go 250 miles from where I was camping, I would pack up the essentials for, say, a week's time or whatever it would take, counting on the time it would take if you were caught in the rain-- I mean bogged down with your car or something like that-- but have enough stuff with you so that you could survive.

MINK: We were talking about Miss Le Maire. You said that she observed that it was hard work.

DELANO: Oh, yes. I was thinking about all the responsibility of the car and the tires and so on. You had to be self-sufficient. And in order to see some of the grandest landscape, you had to go off main roads. People today can go on paved roads to all of these places I went to in the early years, but at that time I'd have to just streak out across the rabbit brush and over into wagon roads. I wanted to see the Monument Valley, for one thing, and that was really quite a hazardous undertaking to go up there, where there were no main roads, in order to see the way the Navajos lived--almost the way they were from the first

time they came into this country. Even to get to the snake dance--that's amongst the Hopis--you'd have to go on just wagon roads and count on thundershowers and quicksand right away, going and coming. I was always self-sufficient with my equipment and everything I had to survive, to eat, to get out of the quicksand, and whatever it takes, you know, to do this sort of thing. It was worthwhile because I got to see marvelous scenery, and that's what I was painting. I loved to look at the Indians, but I wasn't just painting Indians per se. I wasn't a portrait painter; I wasn't just out there to paint a realistic thing, but more the spirit of the country--the color, the formations, the trees and so forth, the light.

Let's see. I told about Miss Le Maire's collapse, but she got all right and just went ahead just wonderfully. We pushed on to Santa Fe. I wanted her to see that, and, of course, at that time there weren't the great hordes of tourists that you find today. They're just ruining the town. I was in there last year, and it was just amazing to see the thousands of people packed around that beautiful little plaza. You couldn't move, there were so many tourists in there. In these days, the days I'm talking about--let's see, she went with me in the thirties--we could see this town, which was very much like a Mexican town in the remote parts of Mexico--beautiful plaza, and

little adobe houses around, and a big cathedral. And the people acting in it just as they had for years and years.

MINK: Had the big Harvey Hotel been built there at that time?

DELANO: Yes, yes, the hotel was there, so we didn't have to camp. But I did camp in one old adobe house on the famous street where artists and writers lived, called El Camino del Monte Sol, I believe. I found an old adobe house there and we thought this would be just fine; we'll rent this, and just bring our equipment in, and we can cook and sleep in here, and roam around and paint. Well, the first night was something. I heard some little scratches and woke up, and here were rats on top of the table where I had my food. I had a big oilcloth over the whole table, but they were trying to bite through the cloth and get in underneath to get at the food. I jumped up. I told Eleanor there was a rat on the table, and she was frightened to death; so she covered herself up with her sleeping bag and put her head down under, and I got out with a broom. Well, I killed the darn rat.

MINK: With a broom.

DELANO: She thought it was just horrible. She got out of the bag and went to the car. I must have been a devil, because I took that rat out and hung it up by the tail to show to her. She almost quit on me then. [laughter]

It was terrible. She never got over that. I don't know what made me do it, but I guess I had a mean streak in me somewhere. Oh, boy. You couldn't stop the rats, so we had to move out of that place. Then we went down to that beautiful hotel where we could get good baths and everything. Of course, we'd gotten baths every day anyway in the little tubs that I bought for these trips. I always found little tiny tubs. They were big enough and you'd have hot water and so on, take a bath everyday.

She enjoyed going into all the beautiful shops they have there in Santa Fe and found fine old jewelry. She bought a squash blossom necklace for me that I treasure. It was a beautiful old one. Of course, we got to see quite a number of dances.

Then we went back to Gallup and camped again, because I wanted her to see the ceremonials at Gallup. This is a great event. It takes place every August--or has taken place, ever since the twenties. I think I heard something about that they were going to change the location because I think there's a freeway going through Gallup that's going to change everything. At this time they had a nice big auditorium and a big building where the Indians could sell their crafts and arts and have demonstrations, and we of course wanted to get in there right away. By the way, we had Indian costumes made out there. Miss Le Maire

revelled in that. We had the same materials they used-- the velvet for the blouses; and the thick heavy cotton, sort of a shiny-surfaced cotton, for the skirts, with the wide ruffles and the braid and so forth, silver buttons, and moccasins made to fit. We had these costumes for the ceremonial. We were going to dress up like all the rest of the white people there in Gallup and go to the ceremonial-- you know, something like what they do in Santa Barbara to promote the idea of the Spanish days.

MINK: The Fiesta.

DELANO: Yes, the Fiesta. They put on a costume of those days. So that's what we were doing out there. All the storekeepers, everybody, all the men wore brilliant shiny satin shirts and cowboy outfits, more or less, and the Stetson hats, or a bright scarf around their heads, and so on. It made a very, very interesting effect in color. We had nice seats for the ceremony, box seats right down in front.

When we were in a big wholesale store I introduced Miss Le Maire to an old man there who had built this store, and his name was Clinton Cotton, C. N. Cotton. Now this man was a character. He came out in the early days and built the first trading post to the Navajos at Ganado together with Mr. Hubbell. They ran that post for some time, and then Mr. Cotton moved down to Gallup and what he called

his wholesale building, this big store that was right on the railroad tracks. He had a door from the building which would open out to the boxcars, and he could just dump the rugs from the store right into the boxcars. That was his idea. It worked through all those years because he was a wholesaler for the Navajo rugs. In fact, he contributed something. He felt that the Navajos were not paid enough for all the time they put in making those beautiful rugs, and he thought part of the cost in time--as we see it, of course--was time they spent in collecting the native dyes from the plants. So he thought, "Why not get the Diamond dye people to put up packages of dyes with simple illustrations of how to use the dyes, not in English but just pictorial steps of the dyeing process so they could use them." This was done way back in the nineties sometime, I believe. Of course, it had its drawbacks because if you can't boil the dye into the wool, then it's not going to be permanent, but with the other dye products that the Indians collected by themselves from plants and so on, it seemed that that was more permanent. Colors weren't brilliant like the aniline dyes. But anyway, this was done, and at least it was helpful to the Indians.

There were things at this ceremonial that were for sale, collected by the dealers, and you'd hurry over there to buy them. Indian pottery: Maria, the so-called famous

Maria from San Ildefonso, was showing her work then, and I bought a lot of pieces at the time, and they were very inexpensive. You could get a large plate--I have several--that must be about eighteen inches across, flat plates with designs on them made by her husband, Julian, that I probably paid not more than five to eight dollars apiece. Now they're just priceless. Large jars made by her and by her husband.

MINK: Did this pottery that Maria made have a special quality to it? I think you were saying that obsidian was used to a great extent in the clay.

DELANO: They fired it with dung.

MINK: Oh, that was it, yes.

DELANO: Which made a hotter fire than just ordinary wood, no matter how hard the wood was. It would make a white heat, and so it literally burnt the pottery.

MINK: And this dung, did that help to give it that black look, or was that just to burn?

DELANO: Well, it would burn without breaking. And the rest of the pottery, that wasn't in this blackware, was made out of exactly the same clay; so it was in the burning process, as I understand it, that it turned black. Then they would put a slip on--that's a sort of a glaze--and polish it. It would be a part of the pattern if the piece were patterned, that was opaque, a sort of a mat portion

of the design, and the rest would be shiny.

MINK: It gives a beautiful effect.

DELANO: A beautiful effect. She became famous for the forming and shaping of her pottery.

MINK: Did you ever see her do any of her work?

DELANO: Yes, yes, she was, in those earlier years, like this is when I'm talking about Miss Le Maire was with me was in the thirties, and she was making pottery there in demonstrations at the ceremonial. In later years she was older and didn't do that, and she was famous by this time.

MINK: So her work has not continued?

DELANO: I think she's passed away now.

MINK: But was her work continued by anyone?

DELANO: Well, she has a grandson. The last time I was out there in New Mexico and I was building a house, I went to her place in San Ildefonso. Her grandson knew that I had some of her pottery, and he said anytime I wanted to sell it back he'd be glad to have it.

MINK: But they weren't making any more of it themselves?

DELANO: Oh, the Indians go on with it. There was a woman named Rose that thought her work would be superior to Maria's.

MINK: But it never was?

DELANO: But it never was, no. She didn't have the sense of sculptural shape to get into her pottery that Maria had.

There are several books written about her, and of course she's mentioned in many other articles and books about her work.

The first one she did was, oh, I imagine back in the twenties. It was a large piece. It's in the Santa Fe museum. It was a large jar. You see, the people along the Rio Grande River made interesting black jars like those I have here from Santa Clara and other pueblos.

MINK: Those look like handprints.

DELANO: They represent a bear's claw, a bear's claw, which is sort of a sacred image. But those two large jars I have were given to me by Santa Clara Indians.

I was saying that they had this tradition of the blackware, but Maria was the first one to make an imposed design that we just described. She made one of these large jars and placed a dragon image around the neck of the jar. She took it to the museum, and the woman there told her she had something, that that was really an original and very unusual idea, and why didn't she go ahead and make some others. Maria donated that jar to the museum, and she went ahead and just became a well-known figure in the ceramic arts amongst the Indians, one of the great leaders.

MINK: You were talking about the celebration at Gallup that you and Miss Le Maire were attending.

DELANO: Yes, that's right. We went to the ceremonial buildings where they sold all the Indian arts and crafts,

and there was another place where she could buy rugs and jewelry and pottery and see demonstrations. Then, in the afternoon, they had rodeos and different sport events put on by the Indians, and this entailed displays by many tribes, not just the Navajos alone but many tribes-- Pueblos as well as Navajos, Apaches, Comanches, and Plains Indians, and so on.

MINK: [tape turned off] You were talking about the ceremonial at Gallup.

DELANO: In the evening we had a chance to see beautiful dances from many tribes and the singing, and everything was quite authentic. Of course, if you went out to the Indian reservations to see a dance that was put on not for show but for some real purpose, some ceremonial rituals connected with healing or whatever the occasion, that would be something else again, you know, to see it there. I did that quite often. Whenever I would hear of a dance, I would streak out across the mountains or wherever we had to go to see it.

MINK: Were those dances quite different from the dances that they put on in the ceremonial?

DELANO: Well, they're different in the sense that you'd see them in their own background against the houses. For example, if it were at Zuñi, it would be down in an inner plaza surrounded by these beautiful pink adobe buildings

you see at Zuñi. Or it would be in a pueblo where they had a large plaza, but still surrounded by the adobe houses of the Pueblo tribes; or out in the Navajo reservation, it would be in some wild canyon where hundreds of people would gather from all directions in the enormous reservation the Navajos have. They'd get together for this ceremony that lasted all night.

MINK: Well, at this time when you would streak out, so to speak, across the desert and see these dances in the tribal areas, were there many white people in attendance at these dances?

DELANO: No, now sometimes I would be the only one there. Through the years they'd get to know me and let me in without any trouble. In some cases, you couldn't get to see some of the Zuñi dances without knowing the medicine man. Other dances, it would be all right. In fact, they didn't mind because maybe you'd buy a few things from them. But they had some things that were so sacred that they didn't want you to be in on it. And you couldn't photograph. Now this was something I learned the very first year. I was tipped off by old-timers not to take a camera. I was so intrigued with the Zuñi dances that I learned to memorize them. Of course, I had training in my earlier years with a teacher who believed in Oriental methods, and there was a way to memorize, to observe so intently, then go away and do it.

I used that method down at Zuñi. I learned to take in all kinds of details, everything beginning with the headdress down to the moccasins. Of course, you'd have to memorize the movements if you were going to put it together in a composition. I'd observe certain times when I could figure on a way I'd like to present the dance. Another thing you could count on--these people would repeat these episodes over and over again. I'd go back to my tent and try to reproduce a part, and if I found that I wasn't getting the spirit of it, I could go back and look at it again--or even see it the third day, for that matter.

MINK: Because it would go on.

DELANO: It would go on and on for days, some of the rituals. I saw one dance that hadn't been put on, they said, for sixty years. And it was a wonderful thing.

You see, only the old people could teach the new people coming in to do the dance, so you got a little of that episode where they were training the young ones to go in and do a certain part, and so it was a mixture of young and old.

The Zuñis have mud dancers. Of course, that isn't the Zuñi word for it, but the traders and the white people who've seen these dances call them the mudheads simply because their bodies are covered with pink mud from Zuñi. They have a kind of a sacking material put over their heads

with little knobs--almost look like potatoes--stuck up around on this head. They are grotesque, like masks, only they fit the head closely instead of being a built-out, elaborate affair like the rest of the headdresses. These mudheads are a sort of a go-between, to go between the spirits of the gods--the underground gods and the people who represent gods--and the ordinary people; so the mudhead has to come in between parts of the dance and entertain the people. Then all of a sudden, they may pick out somebody in the crowd in Zuñi people and chastise them in front of everybody else for some misdeed they carried out during the year.

MINK: Well, how would they chastise them?

DELANO: They'd flog them, or give them a scolding, or just punish them in some way.

MINK: What did they use to flog them with?

DELANO: It was a kind of a made-up whip, made out of some kind of switches, I guess, tied together. The Hopis do that also at certain times, certain dances.

Miss Le Maire was with me. After we went to the snake dance, we went over to another pueblo and we just happened in on a Hopi dance, and we were the only white people there. I knew one of the men and his family just a little bit because one woman who went with me four times had many friends amongst the Hopis. So I fell heir

to some of her contacts, and we were welcomed and allowed to sit in front of their house, and they gave us piki bread, which is a magical kind of bread that they give only at the ceremony.

MINK: What did it taste like?

DELANO: Corn. It's made out of blue corn and it's made in very thin layers, and it's sort of cooked on a hot stone. The layers are so thin, they're like a piece of paper, and the woman has to put her hand on this hot rock and pull it off, and it flattens and dries stiff like a piece of paper. But they have to roll it first before it hardens, and so you have a piece of rolled layers that are about six or seven inches long and I would say two or three inches in diameter.

MINK: What's the purpose of giving this bread at this ceremony?

DELANO: Well, I don't know, but it's some kind of bread that's blessed and used as a part of the ritual. But this thing we saw was rather terrifying. First they had the kachinas come in, and they were all dressed up in their marvelous headdresses, very much like some of the kachina dolls, you see. I never did find out what they represented. You see, every kachina represents something, like even the snake dancers' kachinas have one thing. But these kachinas, I haven't seen anything in the books about them. I don't

know what they were. They came, and they had certain dance steps, and there was a mass of Indians singing and using the drum, accompanying the dancers. It was very beautiful. This lasted quite a while and then they'd go off over the rooftops and disappear, and then some boys came on, young ones--I guess this would be an initiation rite from all I could tell--and these boys were in two groups, one group fighting the other. It seems that they would sort of move back and forth and slash at each other with sticks. Then a large bull came in--that is, a couple of boys, I suppose, Hopi Indians, with this bull skin over them, with the head and the horns and so on--and they would make a lot of passes at the bull, and the boys were fighting with it. Finally, when they hit the genitals and broke them, that was it--the bullfight was over. Then some of the men from rooftops came down and they beat the boys and they dragged them through the mud. I don't know what it signified, but it really must have been something way back in their past that had to do with sex, I suppose. Then the medicine man came up on the rooftop--this was just one episode--and he brought a bloody rag out to the edge of the roof and had a long harangue. He talked with everybody there--it was all, of course, in Hopi language--and then he threw it down to one of the helpers in the dance who put it in a pot of water. Then these young boys who were being

initiated had to drink that water with the bloody rag. We didn't feel much like eating that night, I'll tell you. [laughter] Some of the things you see out there are just unbelievable. I don't know whether you could do that today or not. I mean, you see, I was self-sufficient. I had everything in my car and was equipped to go, with plenty of food and extra gasoline and extra water, and so if I'd get stalled with anything at all I could carry on till somebody helped me out, if I got stuck.

I know Miss Le Maire had a wonderful time that summer seeing these dances. I guess I could wind up this part of it by telling you that when we were at this trading post where the old man, Cotton, was selling his rugs and where he had wonderful collections of silver and all sorts of things, Miss Le Maire, being the type of person she was, made friends with him right away. I think I was always a little backward about meeting new people.

MINK: She was definitely an extrovert?

DELANO: She was more of the extrovert, in terms we've used before. Anyhow, he invited us to come over to his house and meet his daughter. Her name was Barbara Seymour. We were so glad we did. He was everything to the town of Gallup, this old man Cotton. He had the bank, the merchant's bank; he had this big wholesale rug place--just about the head of the town in every way you could look at it. He

had an enormous adobe house. It had twenty-seven rooms in it and went around a square. In fact, the back side of the square, towards what would have been a back alley, was a series of rooms with an enormous garage. There were old Cadillacs in there, and wagons, and things from each period of transportation. Then there were washhouses on the back. But along the sides there were many, many bedrooms, an enormous kitchen and a large dining room, and then across the front, two enormous sort of living rooms, each with fireplaces. In fact, almost every room had a fireplace, and they were made of adobe. Something in the bricks made them hold together. They didn't wash away. Well, it was well kept up, you know, throughout all the years. Of course, he had some of the most splendid blankets and rugs and things gathered from the Indians throughout many years. Mrs. Barbara Seymour was a very charming person and she liked us right away. This made a friendship that lasted down till Mrs. Seymour died. Mr. Cotton died first and then Mrs. Seymour, although she wasn't very old. Something happened that she died young. Anyhow, from that time on, every time I went out on those trips up until '56, she entertained me in her home. That was marvelous, because there would be people from the Southwest who made it a habit of stopping there at the Cottons' house--everybody who had written on Indians or

were anthropologists or historians, they were at that house during the ceremonials. You'd meet wonderful people that way. When Theodore Roosevelt went out to see that part of the country, he stayed at the Cottons' home. The Cottons had imported furniture from France, these wonderful old mahogany bedsteads with carving that had been imported from France. And the bathroom fixtures had all come from France, funny little bathtubs and bowls and so on. Mr. Cotton was a storyteller. He could just tell you everything that Theodore Roosevelt said on his trips out there, and they were marvelous. He had a sense of humor and he could paint a picture. I'll just always remember the times at the Cottons' home.

MINK: Maybe in the next session you can tell us some of the things that he told about Roosevelt, and about some of the stories that you remember that impressed you the most. I'm afraid the tape is just about at its end.

DELANO: Could I tell one episode if there's time?

MINK: Yes, go ahead.

DELANO: Well, Miss Le Maire: on a consequent trip I was there with some other people and I got struck with lightning. All four of us in the hogan were knocked down and almost killed, and this young boy that was traveling east with my friend Ilse Haman--she was going to another job and he was going back New York City--well,

he was almost killed when this lightning struck. We were all unconscious for we don't know how long, until one of them woke up and went up to the trading post. But there's a long story to that. I doubt that there's time to finish it.

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FEBRUARY 26, 1971

MINK: Continuing from yesterday, you were going to talk some more about your experiences with Miss Le Maire on this New Mexico trip that you took.

DELANO: Yes. Well, Eleanor Le Maire was really great on this one camping trip she had with me because she brought in something that I wasn't able to do. For example, she made friends with Mr. Cotton--I think I mentioned that already, but I wanted to say that I personally probably would have been reluctant to make this acquaintance. In other words, when we first met him, he was to us just the man who owned the wholesale Indian store there, the very large place there on the railroad, and yet Miss Le Maire recognized the significance of a man like that and thought that we should get acquainted with him. I think I mentioned that we went up to his house to meet his daughter, and she was delighted to have us come because I think they liked to meet outside people and Miss Le Maire had already established herself as a national figure in designing stores.

MINK: Did they know who she was?

DELANO: It came out in the conversation. Not at first, no.

MINK: They knew who she was.

DELANO: I don't know. Mrs. Seymour--that is, Barbara Cotton Seymour--had been educated here in Los Angeles at a private girls' school and had a fine education. She had married but wasn't living with her husband when I knew her. I guess they were divorced. She had one son, and they were all living there with her father, who practically ran Gallup, as we were saying last time. Barbara was anxious to have her come and see her any time that she wanted to stop off in Gallup on her many trips. Likewise, she wanted me to stop every year and visit with them. So I did that, because it was marvelous to go to this wonderful big home. They had, I think I was mentioning last time, the large adobe house that had the twenty-seven rooms and wide porch in front. Since my main objective on going on these trips was to paint, I had made paintings of the places the Cottons liked very much; so they bought several of my paintings, and they were hung in the house. Likewise, I made a mural for them in the bar. I used Indian figures, Navajo figures, in sort of an abstract combination of detail pattern with the Navajo figures. The Cottons entertained everybody of importance that came out to Gallup, New Mexico. They were something like historians, in a way, because the travelers and the writers and all these people from Washington would stop at the Cottons' home. I felt

privileged to be there in the evenings when the ceremonial was going on, because everybody knew about the Cottons and were introduced one way or another or they were old friends. So one night when I was there, Dr. Hodge from the Southwest Museum....

MINK: Frederick Webb Hodge?

DELANO: Dr. Hodge was there, and that was a notable evening, because he was a historian while Mr. Cotton was a storyteller. These two men would reminisce, and everybody just sat in silence listening to them, because what one would give in the history the other would fill in with the life of the period or the times, you know. And it was just great. They got to reminiscing about Theodore Roosevelt. It had happened that Mr. Cotton was chosen to take Roosevelt out to the Grand Canyon and up through the Hopi mesas. Mr. Cotton was telling about how they got out into the Hopi mesas and before they came to the villages. (I don't know just what part this was now but probably near Indian Wells. I don't know just which way they went; maybe they went through Ganado, I imagine.) Anyhow, Mr. Cotton has a sense of humor, and I guess he thought this would be funny. He told the group that they were out of meat. There were a couple of Hopis coming down the road, and they decided to ask them if they had any meat. They said they'd get them some. Pretty soon

they came with some fresh meat, and then they stopped and camped there and made a meal. And then after everybody had had this delicious meat, Mr. Cotton told them they were eating Indian dogs. [laughter] I don't know how that went over with Roosevelt, I don't even know whether it was a true story, but that was the sort of incident Mr. Cotton was interested in telling.

He told a story one time--I don't know whether I can recall every bit of it. They got down to the Grand Canyon, and of course in those times I'm sure they didn't have the crossings they now have to get over to Angel Canyon down the Grand Canyon. And I don't know just where they made the crossing, but they were supposed to take their horses across, swim across. So he told about how some of the horses got lost from the riders and had to swim, and he said he had a real good horse because, he said, "When I tried to help one of the fellows that was in the water, I got him up to my horse. I have a certain sign that I make to my horse, and when I say that word the horse lifts his tail, and then you can get a hold of it and he'll pull you up out of the water." [laughter] So that's the way they made it.

One time, I was out there on one of my trips, and I had gone off the side to get up to one of the painting sites where I was working. This was east of Gallup. The

highway had a steep bank on both sides, and it had rained but it looked pretty dry. Of course, I've driven out there so much and I know the country, but it can fool you sometimes; and I thought it was all right to go down this little place where other cars had gone and get across and get up the hill so I could go ahead with my painting for the day. Well, the place was slippery, and my car fell halfway over--not all the way down, but, mind you, there were two of us in it. There it was hanging sort of half over the edge and might have gone on over on its top. There was a car coming behind me that noticed our trouble, and who was it but Mr. Cotton and Juan. (Juan was their houseboy. He had been with them since he was seven years old. Now he was an older man; he just did everything for the Cottons.) By this time, Mr. Cotton was elderly so Juan was driving him that day for an outing. They saw us go over the edge--and lucky for me, because they knew exactly what to do. They had long chains, and so they attached them to my car and asked me to get in and start it up at the proper moment. Well, I never knew whether I was going to go over anyway, because the ground was really muddy underneath the dry crust. The other girl got out who was with me, and luckily we were able to be pulled along, and Juan brought us up to the highway.

Mr. Cotton could tell you about yarns, tell yarns

about all kinds of hazardous things, like crossing the San Juan River years and years ago. He had a new Packard, I believe it was, at that time. Well, they took that car across the river, and it got stuck, and it was full of sand, and it was just ruined forever--they never could fix that car up. So I guess he was kind of a wild driver when he was young, because nobody would think of going in the raging river the way he did.

I got stuck often. Every year, practically, I was pulled out by Indian ponies or just tied to a rope. That's why I had small cars, because I figured if I had to be pulled out, it wouldn't be so bad. Besides that, the early Model A's and Model T's--those Fords, you know--were high and just like a grasshopper. You could just go over the rocks and over the bushes and rabbit holes and pull out. I was usually driving in second to make these trips out in the rabbit brush country. Then, one time, I was pulled out by the government tractor: I got stuck in quicksand. Here I'm off the track now, but it made me think about Mr. Cotton and how people who are old-timers and pioneers in a country like that are used to all sorts of hazards. They're energetic, and they know how to get out of a hole, they know what to do. Nowadays, when you see all of these paved roads and people go whizzing through this wonderful country, they don't

realize what we were up against, even in my time. I started in the twenties to go out there.

But I want to come back to Mr. Cotton's home. The walls were arranged with paintings, etchings, and lots of things that were done by artists they knew who would come to that country. They stayed and made friends or they stayed with the Cottons. They loved to have artists with them. Then, when Mrs. Seymour was living with her husband--this was after she gave up her first marriage--she took on the home and continued to brighten it up and rearrange the furnishings, and yet it had the character of one of these fine adobe homes of that period. One little incident that shows what they thought about living out there: when Mr. Cotton married, there wasn't a railroad all the way to California. He said that it stopped, I believe, at Wingate [Station]. So he lifted his wife, his new bride, off the train, and little did she know she was going to come to such a wild country. They continued to go on with the niceties that she was brought up with in the East. After they had their home built there in Gallup, they decided to go to the table arm in arm; that is, to be quite formal about having dinner in the evenings, you know. So whenever guests came to the home, dinner was announced. They always had a maid, and they had Juan, who was the houseboy. And they would announce

dinner, and it would be quite a formal seating and so on--which I thought was wonderful to find out there in that kind of dreary-looking town of Gallup. Then of course, as I said, we met all kinds of interesting people there. That was a pleasure.

Miss Le Maire and I decided to invite Barbara Cotton Seymour to dinner out in the camp. Well, of course, the Cottons knew all about camping; after all, they had lived at Ganado before they built the big house, and they had learned Navajo. They were really outdoor people. We thought she'd get a kick out of coming out to our camp. I was then located at the Outlaw Trading Post. I usually made a camp there every year. This time, Eleanor thought she would cook the main dish, so we got us a chicken in Gallup, and she wanted to soak it for an hour or two in milk and garlic, of all things. But she said it would taste good with a lot of other flavorings and oregano, I guess. I don't know what else she put in it, but it was going to be quite elegant. But it attracted the flies, and we didn't know what we would do. We were hoping a little wind would come up before she came out for dinner that day. But no wind, and the flies were just dreadful. You could hardly put anything down but what there would be a flock of them. And if you tried to cover it, it seemed just like that rat I told about that wanted

to get under the cloth to get to the food. Eventually we had a nice dinner, and I had a big wand that I kept waving over the table so we could eat. This was right out in front of a hogan. I had two hogans out in front of the Outlaw Trading Post, and I was cleaning them up and swept out and got rid of as many bugs, but you couldn't help it if there were flies once in a while. That's what happened that day.

The people there at the trading post--there was an old family named Richards that, when I first started there in the twenties and made their acquaintance, were very kind to me. Mrs. Richards made homemade bread, and whenever they killed a sheep they'd let us have some lamb. (We hoped it was lamb. I don't know, it never tasted exactly like lamb at home. But anyhow we enjoyed having it.) They had a lot of children, a lot of boys and two or three girls. They were quite little when I first went out there. In fact, Miss Le Maire met them and was fond of them. They had one daughter named Westa, who was a cripple from childhood. She had polio, and her father sort of nursed her back to what she is today; that is, she can walk with crutches. But otherwise she wasn't able to go to school after one or two years and had to be educated by the family more or less, and was a smart girl but very handicapped. Well, Miss Le Maire took great interest in doing whatever

she could for Westa and sending her presents throughout the year. Westa was a good seamstress and she made costumes if people wanted them. I had two costumes made, and Miss Le Maire had one or two Indian costumes, the Navajo style, you know.

MINK: She knew how to do it.

DELANO: She knew exactly how to do it, because sometimes she'd make them even for the Indians and the Indians were very careful about their skirts. For example, the skirt has two or three ruffles and they have braid sewed on the skirt on top of the ruffle where it joins the skirt. Now, that has to be very well done. If it misses a stitch or two or something, then it might catch on the brush, because they wear these skirts out in the brush when they're with the sheep. Even when they're dipping sheep, they've got to have something that won't get caught on things, so they have to be well made. Westa knew exactly how to make them because the Indians had taught her how. And the blouses had to be lined just so. The sleeves had a cut under the arm because Indians didn't know anything about deodorants--this was their method. So that had to be well bound. Then little silver buttons put on the cuffs and around the neck, down the front of the blouse, a short opening in front, and the collars. Everything about it just really would take somebody with some skill to do the

sewing. So Westa was very glad to do it for us, and we paid her, of course. We picked out material off the shelves of the trading post.

You know, one of these costumes that I have is down in the Los Angeles museum now on one of their figures. It doesn't have the belts--the silver belts, the concho belts--that it's supposed to have, because they said they'd put one on and they never have. It gives the wrong impression of the costume because the Indians always had a belt, unless they were sloppy or something; out doing some sheep dipping, they may not have the belts on. But I think if it's to be in the museum, it ought to have the belt, so I think I'll have to give them a belt or go down and see why they haven't put it on. Besides the silver belt, you have a woven belt that makes the thing complete. (I didn't mean to go into this. I just wanted to show you how Miss Le Maire had a wonderful time working into this.) And the colors of these costumes, you see, fit into the landscape. They were always dark and rich--that is, the Navajos' skin is dark and their hair black--so they tended to have the dark colors, dark velvets, especially in those days when I was there in my first early trips. As time went on, I noticed they got away from what you'd call the old costume. Of course, I don't mean very old. These costumes I called the

intermediate. They were adapted from the Spanish costumes. Earlier than that, they had handwoven cotton and wool, and they looked a little more like Pueblo Indian costumes.

MINK: At this point in time, they were not supposed to want the store-type dresses, the ready-made dresses that would be available.

DELANO: No, they weren't. They wore the typical Navajo wide skirt that would have yards and yards of material in it and deep flounced with braid, and the velvet blouses. You see, I'm talking about the Navajos in general--they are north of the big highway that runs through the country. Is that [U.S.] 66?

MINK: Yes.

DELANO: And it's high altitude. It's from 6,000 [feet] or more high, and it's rather chilly in the evenings and downright cold in the winters, naturally. So they can wear that and be very comfortable, whereas if you go to the Apache reservation south of the highway--I think I described something about that dance when I took Miss Le Maire down there--those Indians live in a hotter climate. And they adapted a wide skirt from the Spanish and a big yoke surrounded with ruffles and beadwork and so on, but it's all out of thin materials, thin cottons, quite a different effect. And it comes tied up around the neck so they look like colored bells floating around

when they're dancing, whereas the Navajo has more of a sweep to the way they move; and when they are dancing, when they are on horseback, they have a graceful, rhythmic walk. In fact, I had a lot of fun with different women who went out there with me and wanted to have costumes made. Westa would make costumes, then the girls would put them on, and they couldn't walk like a Navajo. It seems the Navajos put their feet in front of each other as they walked--more in a straight line, one foot ahead of the other, and there's a grace to it. I just can't explain how to do it, but most of the girls didn't look natural in them at first. I figured that the Navajos were on horseback, or they were walking with sheep, or they were sitting on the ground. They had no chairs in these hogans at that time. Even if they could buy them, they didn't want them. Everything was low down on the ground--the campfire--and you could only stand up in the center of a hogan unless it was what they call a double hogan for ceremonial purposes. But you were down with the campfire. That meant you were in a kneeling position or seated on the ground or lying down. And I think that made for a great deal of grace because you'd have quite a bend to make to get from the floor to stand up, whereas, when you think about it, we sit on chairs; and we don't have that kind of exercise unless we deliberately do it. Then

the horseback riding, too, is something that made them more graceful. I didn't see the Apache women riding very much. Of course, times change and...I don't know--their life was different, anyway, from the Navajo Indian; and, of course, these two tribes [were] very different from the Pueblo tribes. But we were interested in relation to their costumes and the beauty of these Indians in the landscape. That's what I loved to watch and to paint.

I didn't have any Indians just pose for me very often. I had some once in a while, but usually I memorized what I'd see. I did that for the dances also. Once I thought I saw a Navajo woman coming on a horse over in the midst of the piñon trees and junipers up on a high hill, and I thought, "My, if I could just get her to pose for me." She understood just a little bit of English, and she said she'd pose. And I said, "How much?" She said, "Fifty centavos." So I thought. "Okay, I'll pose." I had some small canvases all prepared--I was working in oils that day--so I started in. She'd keep creeping forward on the horse to look and see what I was doing. Then after a while she stopped. She broke the pose, and she said she wanted fifty cents more. This went on, and finally I told her no more because I could memorize whatever I needed after that. I got the main elements of the painting into it.

While I'm on posing--this is sort of running off our general theme here, but it makes me think also of another time--the Indians arrive in Gallup for a ceremonial. These ceremonials started in the early twenties just about a year or so before I started going out there. And every time the people in the town made an effort to round up more and more Indians and get them interested to come, and after a while, it became quite a thing, something like the Fiestas in Santa Barbara and that kind of business. It included more and more tribes from all over the country. They'd come out there for these big ceremonials that lasted a week. One time I thought I'd get permission to go out into the fairgrounds, and maybe I could sketch some Indians firsthand. I saw there were just hundreds of them moving around, and camping, and eating, and waiting for the rodeo to start. I thought I'd ask a man I saw there [who] seemed officious if he could find somebody who could pose for me. Right away, he pointed to an old man and said, "Why don't you paint him?" I said, "Well, will you make the arrangements, or can he talk English?" He said, "I'll see if he wants to pose." And sure enough he did.

I got my paints out, and I had a little campstool I was carrying around with me, and I got all set up to paint him in watercolors. He didn't know how much to

charge, so then I suggested that I would paint two paintings, and he could have either one. He could have one if he would pose for me. This was fine with him, and he had a beautiful face. It was wrinkled but swarthy, beautiful-colored skin and whitish-gray hair--and I'll just never forget him. I thought he was gorgeous to paint. He had on a cotton shirt. It was just a light gray-blue. And he took out a badge from his pocket that he was carrying with him, and he put it on his shirt, and he was very proud of it. He wanted to see that I got that in the picture. I asked him what it was, and the man interpreted and said it was a badge he got from the American government for fighting against Geronimo. He was a Navajo Indian fighting against the Apaches. So this badge I must get into the picture.

I started in and I got him about half-length--that is, the pose was taken in what we'd call a half-length. I went along, and I had to paint two, and I worked pretty fast. There was a likeness in both. They weren't both alike, but they were pretty good. But while I was working, he was so anxious to see what I was doing that he kept creeping up closer to me and moving a little closer. And he was chewing tobacco, and he was spitting all over my legs, and he never knew it. I had short socks on and sandals--we wore bobby socks then. It was a hot day.

(I also wore boots, as I told you, out in the wild part of the camping, but there in town I had on sandals.) And so my bare legs were just covered with tobacco juice. He never noticed anything about it. When it was all over, I gave him a picture, and I always wondered what happened to it. The other man was his son-in-law. They wrote the name on the back. That was one example of my having Indians pose.

Actually, what I did when I'd go out to get paintings of dances, I would memorize them in a sort of Oriental method--I'd been taught by Miss Brooks, who later became Mrs. Wycoff, in the art department; she was my teacher on that method of memorizing by intense viewing or looking and then going away and putting down what you could remember. Usually she worked it on into lines, but in my case I memorized everything about it--the whole arrangement, the details. I found it worked if you'd concentrate. I'd go back to my tent in, say, Zuñi, where I might have been painting a dance, and put down everything I felt that was in the spirit of the thing. And then if it didn't work out--I mean, if I felt I was not painting with the same rapture I felt when I was looking at it--I'd quit and go out and look at it again, because it's repeated day after day and you could work it out that way.

MINK: I was going to ask you, since we were talking about

painting of subjects: these two pictures that you have on the wall in your den here which are still lifes of pottery, of dried peppers, squash, pears--were these paintings that you did in this time?

DELANO: These paintings were done right here in this house. I think that experience in New Mexico.... (And I think I should come back to this often because the main thing about my life is painting. And we're talking about friends--and they had a great effect upon me and my teaching. But my painting is the thing.) And I must say that that country, its wonderful color and contrasts, just gets into your bones and works in you in every way--the lighting out there and so on, and the objects, so like squash and peppers and things that you see out there. Well, then, when I work here in the house, I have things in my collection that I like to paint, and you're attracted to it. What makes you choose this or that? Well, I realize that I'm affected by the paintings of other artists, what's gone on, and things that I've seen in museums, and the great movements of art in our time like cubism and that kind of thing and surrealism. This enters into you, too; so when I sit down to work, or stand up or whatever you're doing, working on an easel, I find myself working in different ways in different years, just gradually. When I get two pictures such as these in contrast to each

other on the wall, I realize there's a certain abstraction and a certain realism in the other one. [tape turned off]

MINK: See if you could speculate and tell me if you can what you think the state of your painting was, and your attitudes were, when you first began to paint in the Southwest.

DELANO: Yes, that's a good question. Well, of course, as a student, I was subjected to the same general training that all the students had in the Normal School.

MINK: The Dow.

DELANO: The Dow. Well, the people that came from Columbia University had soaked up his training, and then we fell heir to the same thing. To me, it was excellent for anything that happened to be more or less flat, like conceiving of arrangements of walls and what's on the wall or on a shelf or a facade of a building. The work of painting which might be flat--for example, Oriental prints were in favor, and many people who went out to the Orient brought back paintings that had this stylization. This affected many European and American artists. There was a stress on the line edges. I think some of my first paintings went in that direction. In fact, we had to copy Japanese prints when I was a student.

MINK: That sounds like a tedious sort of thing.

DELANO: Yes, it probably was, but you caught on to a

certain type of coloring in the Japanese prints--a minimized grayed effect--dark grays and greens, and yellow-greens and so on. Also in Europe, the painting in France, especially the French schools of painting, influenced American artists. The work of the early cubists, the work of Matisse and others--Matisse had a certain decorative brilliance of color and Orientalism in some of his work. And this seemed to appeal to me unconsciously. I wasn't aware of it especially, but I remember now back in, oh, perhaps the thirties, I decided to send some paintings to apply for a Guggenheim scholarship. Well, Miss Le Maire helped me out on that. She asked me to send the box of paintings to her place, which was in the Squibb Building, 745 Fifth Avenue, and I sent this big box of paintings. I just looked over the list of what I sent. Well, there were pictures of cattle that I made out on Indian reservations, and they were done something like an early Matisse, really; now that I look back on it I hardly realize that I did them. There was a sort of exaggerated brilliance of color, and of subjects incorporated, landscape detail, some Indian dances, and that kind of thing. Perhaps now I wouldn't like them. They're sort of exaggerated color. I don't know. I mean, I haven't looked at them for so long, because I think I changed after I went to the Barnes Foundation and had a chance

to go to Europe. I'd been to Europe and I'd looked at paintings, but this time the training there was of such a different character that you really came away with something that stayed for a lifetime.

MINK: Are you trying to say that you think the colors in your paintings after the Barnes experience tended to tone down?

DELANO: Yes, because they were fused with light. You see, the Dow theory didn't mention space as a factor in the painting, and so it was flat space, more or less. Maybe he, in his own experience in teaching of art history, never realized this, because he probably was rounded in all of it, because he was a great leader. But the people that studied with him came away with the idea of flattening out the space. You know, people who have theories are often misquoted or misunderstood in later dealings. Anyhow, at least that's the way I came out. I felt that I wanted everything to be flat because I was taught that way. Then as I went on, I realized that all the time I wanted to paint something in deep space, with perspective and with lighting.

MINK: Do you think then that the exaggeration in color that you used in painting paintings where you were more influenced by the Dow method and therefore flat, the exaggeration of color there was an actual striving to

represent space?

DELANO: No. Those exaggerations were possible in a flattened space. You could put a color in its full intensity. But if you want to round a thing, if you were going to use color, you show it through lighting, and that organizes with the color. That means in the shadow there will be a different kind of color, and so it modifies as it goes around; it changes, whereas on flat space you can have an exaggerated area of color that would be without light exactly. There would be values--the colors always have values--but lighting is another factor imbedded in the color that you can recognize in everything that we see except when it's pitch black. But I mean you can make a more or less abstraction of any subject if you wish to and flatten it and not have lighting on it, you see. Am I making myself clear?

MINK: Yes.

DELANO: So the minute you begin to put round bulging forms on an object that you're depicting and a form behind a form, then you have to use lighting to bring this out. That means you tone the colors down. They can be bright in what we call an area between the highlight and the shadow. There will be brighter places. But the whole thing now becomes ever so much more complex when you involve lighting.

MINK: You know, this doesn't seem to me to be anything new. It's just that, you know, you look at many of the landscapes that were done in this period and people that worked in Southern California and elsewhere, they all have a spatial quality and depth and shading, and yet you say that....

DELANO: Well, there's been a tradition for hundreds of years; the Renaissance tradition had come right on down. And then we always had more or less what we'd call a representational or realistic painter who'd depict the objects pretty much as he'd see them in space.

MINK: Well, but the Dow principle didn't....

DELANO: They didn't exactly say no, but they were trying to encourage--well, say in the drawing, very often the drawing would neglect the depth, although our department taught perspective. I'm talking about the kind of painting which was put out. And we have many painters to this day who will work in flat areas, area painting, more or less. That means then you can have a stress on the edges; you can have a sheer, imposed outline, and you can do all kinds of things with the edges. But if you are going to light them and work in deep space, that doesn't necessarily mean it has to be realistic in the sense of going out and taking a photograph of things. It can be very imaginative, even though it has lighting involved in it. For example,

the surrealists often paint in very deep space, and yet the objects they're painting are imaginary shapes and forms--say, like Salvador Dali, for one, has very deep space in his work.

MINK: Well, do you think then that when you first began to paint in New Mexico, to paint landscapes, to paint people, figures and so on, that this is when you first sort of had a breakthrough from the kind of thing that you had been taught in the Normal School?

DELANO: Well, not right at first. The things I sent to New York to try to get a Guggenheim--and I didn't get it that year--were overdramatic in their contrasts, and there was some lighting but very little. It was like some of the early work of Matisse, if I may say so, then. Then after I went to the Barnes Foundation and had a chance to spend four months in Europe, with very close, detailed, analytical studies of the greatest masterpieces anywhere, I really think I changed. I don't know if it hurt me or not or what I would have done if I had never done that. I felt that I was able to assimilate these traditions to my advantage and to my own way of working, because after I built this house and didn't go on my landscape trips, I found that I was painting other things and my style of painting changed. I would revert often to this earlier period of overdramatization and stress on edges and lines,

and I would today if I felt like it, but then I think something happened to my pleasure in painting deep space forms in light. This showed up in landscape and especially in still life. There's a whole series of still lifes in a place down on La Cienega that are still life paintings with fruits and vegetables and they're pretty well lighted, and yet they are quite imaginary. I think they are, at least.

One thing I did out in New Mexico and in Arizona is landscape with great contrast of light, especially when I worked at the Grand Canyon. This was a great experience because I could go back to the same sites year after year and study the lighting on these magnificent forms. And the colors, to begin with, were bright in certain lights, and I'd watch them in the early mornings and late afternoons--different times of day--and so these appealed to me extremely because I loved the rich colors. But I also loved this light that came out, and this was something you could spend a lifetime on. Some people might think that it was crazy to think you could paint the Grand Canyon. Well, it isn't that way. You go, or at least I would go out there, and find a site off of the main road where tourists might stop. There's just lots of places where you can be to yourself and never see another person for hours. There you could study these shifting forms, especially

on a cloudy day, and see all kinds of things in the colors. It was just tremendous to watch this. You weren't doing the whole canyon; you were doing a detail. You were doing a certain formation. Now, after a while, after years of painting on the edge of the Grand Canyon, I found out that it was quite familiar to me. You would learn the names of certain points and certain formations that people in the past have given to the Grand Canyon, and so they were familiar. There were no two alike. You know, when you first look at it you're sort of awestruck with the wonder of it and the variety in it, but after a while it's familiar, especially if you work with it. I always longed to go back there again and do some things. Dean [David F.] Jackey has some of my Grand Canyon pictures that were carried along where I felt I got something of what I was working for. There were some things that some people bought last year that I liked. But you know I have very few of those left now. The Grand Canyons seemed to go.

MINK: So does the tape.

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